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ABSTRACT

A national study was conducted by the Center for the Study of Community Colleges to investigate the status of art education in community colleges. The study involved a review of the literature, a survey of 1,200 students enrolled in advanced art classes in 120 community colleges, a survey of the chairs of fine and performing arts departments in 109 colleges, and a fine and performing arts curriculum analysis based on 109 colleges. Study findings included the following: (1) studio art and music were taught in more than 80% of the colleges, each accounting for 43% of the enrollment in the arts; (2) theatre was taught in more than half, and dance in around one-third of the colleges; (3) twice as many colleges reported increasing enrollment in the arts than those reporting decreasing or stable enrollment; (4) five of eight art enrollees were in classes for which there was a prerequisite; (5) half of the students were aged 21 or younger and 20% were aged 35 or over; (6) 75% of the younger group aspired to the baccalaureate, while nearly half of the older group were attending for personal interest; (7) although few students had been involved professionally with the arts before entering college, 38% said that within 5 years they expected to be earning a significant proportion of their income from the arts; and (8) musical events dominated the list of arts-related activities produced in association with community groups. (EJV)

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INTRODUCTION

This is the final report to the Ford Foundation covering a study of Art Education in American Community Colleges, conducted by the Center for the Study of Community Colleges in 1987-1988. The report includes sections reviewing the literature and analyzing the findings of a student survey, an art chairperson survey, and a curriculum analysis. Findings relate to student demographics and aspirations, program purposes, and instructional patterns. Selected findings are that:

- Studio art and music are taught in more than 80 percent of the colleges. Each accounts for 43 percent of the enrollment in the arts.
- Theatre is taught in more than half and dance in around one-third of the colleges.
- Twice as many colleges report increasing enrollment in the arts as compared with those reporting decreasing or stable enrollment.
- Five of eight art enrollees are in classes for which there is a prerequisite, a much higher percentage than is seen in the humanities or sciences.
- Student age distribution is bimodal, with half aged 21 or younger and 20 percent aged 35 or greater.
- Three-fourths of the younger group aspire to the baccalaureate; nearly half the older group are attending for their personal interest.
- Although few students had been involved professionally with the arts before entering college, 38 percent said

that within five years they expect to be earning a significant proportion of their income from the arts.

* Far more than in any other field, fine and performing arts classes tend to be offered in "stacks", with several levels taught by the same instructor at the same time.

* Citizens advisory groups play a role in the arts at around one-third of the colleges.

* Musical events dominate the list of arts-related activities produced in association with community groups.

The remainder of this report includes detailed information on the literature concerning the arts in higher education and on the surveys and curriculum analysis that the Center staff conducted.

LITERATURE REVIEW

The fine and performing arts have long been a part of the two-year college curriculum. More than a half century ago Eells (1931) analyzed the catalogs of a national sample of 279 junior colleges, noting that 45 percent offered courses in art, including both art appreciation and studio art, and 57 percent offered music courses, including voice, harmony, history, and instrumental performance. Colvert (1937) conducted a similar analysis a few years later and found 49 percent offering courses in art, and 62 percent courses in music.

Beyond these early enumerative studies, the literature contributes little to our understanding of the two-year college role in teaching and promoting the fine arts. Reynolds (1969) drew upon an analysis of junior college catalogs to outline a classification of fine arts courses offered in the areas of art, drama, dance, and music. Thornton (1972) detailed the findings of a similar study based on information provided in the catalogs of 40 institutions. But other major works on the community college -- for example, Bogue (1950), Medsker (1960), and Monroe (1972) -- scarcely mentioned the fine arts, focusing instead on broader issues related to administration, finance, faculty, students, and institutional missions. The colleges were studied not as conveyors of knowledge in the liberal and applied arts but as social organizations within a system of higher education. The question of what is taught was overshadowed by the questions of how colleges should be organized and operated, who attends, and how the colleges function in shaping the labor force, preparing individuals for baccalaureate studies, or promoting general education. With the exception of Cohen and Brawer (1982; 1987), who analyze course offerings in the liberal arts and sciences (excluding fine and performing arts), few scholars relate the broader issues of college organization and mission to instruction in individual disciplines.

Accordingly, the literature provides limited coverage of the community college role in teaching specific subjects. In the case of the fine and performing arts, the literature generally falls into two categories: descriptions of arts programs and events sponsored by individual institutions, and dissertations based on research conducted with relatively small samples. Few authors view the arts from a national or state perspective, and few analyze the overall contribution of community colleges to fine arts education. Furthermore, the commentators rarely refer to the larger context of arts education at the secondary and postsecondary levels.

This section of the report reviews the available literature on the fine and performing arts at community colleges and relates that literature to issues raised by others writing about arts education at high schools and universities. Focusing only on programs teaching students to create or perform, and not on courses emphasizing appreciation and history of the arts, it is divided into four parts. Part One focuses on the exposure to the fine and performing arts that students receive at the elementary and secondary levels. Part Two examines the literature dealing with arts education at the postsecondary level generally, while

Part Three turns to the community college literature. Finally, Part Four summarizes major issues.

PRE-COLLEGIATE ARTS EDUCATION

When searching for literature on arts education at the elementary and secondary levels, one finds several reports and books published as by-products of government and private initiatives undertaken in the 1960s and 1970s to strengthen arts programming in the schools. These initiatives, reviewed thoroughly by Mark (1978), Chapman (1982) and Madeja (1984), include the following:

** The Arts and Humanities Program of the United States Office of Education which, during the late 1960s, sponsored conferences and research and development activities aimed at strengthening the visual and performing arts at the elementary and secondary levels.

** The CEMREL Aesthetic Education Program, which produced "the first comprehensive model for a curriculum in aesthetic education for the elementary school using art, music, dance, literature, and drama as its content base" (Madeja, 1984, p. 281).

** The Arts in Education Program of the John D. Rockefeller, 3rd Fund which, among other activities, funded pilot programs designed to integrate arts into the general education programs of inner-city schools.

** Arts advocacy networks, such as the Alliance for Arts Education, which, with support from the U.S. Department of Education and the John F. Kennedy Center for the Performing Arts, has urged state departments of education to develop comprehensive master plans for arts education.

** The Artists-in-Schools Program, an effort funded by the National Endowment for the Arts to use community artists as an educational resource in local schools.

** National conferences on arts education sponsored by the National Institute of Education, the Aspen Institute for Humanistic Studies, and CEMREL.

** Blue-ribbon panel reports on arts education issued by the Arts, Education, and Americans Panel, the U.S. Office of Education, the National Endowment for the Arts, and other agencies.

** Seminars and symposia called for the purpose of increasing the scope of music education at the precollegiate level.

The bibliographic legacy of these efforts includes, among other items, model curricula for dance, film, literature, music, theatre, and visual arts at the elementary level (Madeja and Onuska, 1977); descriptions of innovative pilot programs in the arts (e.g., Remer, 1982; Shuker, 1977); conference proceedings and papers (Engel and Hausman, 1981; Knieter and Stallings, 1979; Madeja, 1977, 1978) state master plans for arts education (Kentucky Alliance for Arts Education, 1981; Magee, 1984; Maryland Alliance for Arts Education, 1986; Rayala,, 1985); panel reports urging an increased role for the arts in elementary/secondary education (Arts, Education and Americans Panel, 1977; College Entrance Examination Board, 1985; Getty Center for Education in the Arts, 1985; Hausman, 1980); and a suggested repertory of music for the elementary school level (cited in Mark, 1978, pp. 38-39). These works indicate the large constituency for arts education that developed between 1965 and 1980, and the emergence of what Chapman (1982) calls "a new arts bureaucracy, consisting of state and local arts councils, and various groups established for the purpose of influencing public policies bearing on the arts (p.113)."

Despite the growth of this constituency, there is little evidence that it succeeded in making the arts a large part of the curriculum or in improving student skills in arts disciplines.

Indeed, complaints about the second-class status of arts in the schools are as prevalent now as they were in the 1960s. Twenty years ago, for example, Dyer (1968) noted the tendency of student participation in the arts to peak in junior high school and then diminish at the secondary school "where serious attention to the arts is not ordinarily encouraged except perhaps as an extracurricular activity" (p. 88). The lack of attention to arts at the high school level, he continued, is exacerbated by college entrance requirements that demand scholastic rather than aesthetic achievement and by college entrance examinations that all but ignore artistic talent.

These same problems pertain today. Data collected in the National Assessment of Educational Progress (1981) indicate that while two-thirds of all seventh-graders are involved in formal arts instruction of one kind or another, only one in six takes part in arts classes while a junior in high school. Additional research cited by Chapman (1982) notes that only three percent of American high schools require courses in music, visual arts, or theatre for graduation. And in the most recent panel study of arts education, the Getty Center for Education in the Arts (1985) cited college entrance requirements and tests as a persistent problem:

> At most private universities and in many state systems, fine arts are not required for college entrance, and art courses do not count in determining entrance credits. Little wonder, then, that college candidates, their parents, and counselors assign art a low priority. Standardized tests have similar effects; they generally ignore art in measuring the progress students make at elementary and secondary schools (p. 72).

Those surveying arts education in the 1980s offer several explanations for the apparent failure of past efforts to strengthen arts in the schools. Part of the problem can be traced to the limited involvement of classroom teachers and local school administrators. Model curricula developed through the CEMREL Aesthetic Education Program, for example, were designed largely without the contribution and support of teachers. The CEMREL materials, however laudable, thus found only limited acceptance in the classroom (Madeja, 1984, p. 285).

Another problem is the persistence of false assumptions about art which, as Chapman (1982) points out, "make the teaching of art to children seem unnecessary" (p.55). These include the assumption that children have a natural, unspoiled artistic talent that should not be tampered with and the concomitant assumption that artistic talent is inborn and cannot be taught. A third factor is the limited exposure to art that prospective teachers receive in college (Madeja, 1983) and the tendency of that exposure to reinforce the notion of art as a student activity rather than a discipline to be learned (Chapman, 1982). At elementary schools, where most art is taught by classroom teachers rather than specialists in art education, this may have had the deleterious effect of watering down youngsters' exposure to art:

> Unfortunately, what the majority of our students in elementary school receive in the name of art education is meager, and likely to be presented in a way that inadvertently teaches them [that] art is a frill, instantly produced with minimum effort, and fundamentally useless in life, unless one plans to become an artist (Chapman, 1982 p. 68).

But the most insidious problem cited in the literature is the failure of many in the arts-in-education movement to promote--or even recognize--the claim that the arts should have a legitimate place in the academic curriculum. Those calling for strengthened arts programming, critics claim, did not focus on the arts as ends unto themselves. Madeja (1984) maintains that this is the result of an unfortunate emphasis on process over product, that in the effort to develop model arts curricula, "the system for the design and development of the curriculum became the subject matter rather than the discipline" (p. 284). Curriculum developers, for example, carefully cataloged learning objectives for the arts but failed to relate them "to the way in which the subject was structured either historically or conceptually" (pp. 284-85). As a result, curriculum projects did not lead to agreement as to what should be taught in the arts and what students should know about the arts after 12 years of schooling (p. 285).

Some writers claim that strengthening the academic status of the arts was not the primary objective of the arts-in-education movement. Chapman (1982) and Smith (1984) note the tendency of federally funded programs to justify the arts as a means of reducing truancy, improving reading skills, or increasing student motivation. Chapman (1982) carries her argument a step further, pointing out that other programs, notably those encouraging artist participation in schools and the participation of community arts organizations, represent an effort to "deschool" the arts, making them an even more peripheral part of the curriculum:

> Federal programs, the thrust of statements issued by arts advocates, and many of the policy recommendations offered by various blue-ribbon panels reflect a profound distrust of the school as an agency for art education, a skepticism about formal education in art (except for the talented), a lack of esteem for programs that transmit knowledge about art except through first-hand encounters with living artists or making art, and a willingness to use the arts as a means to ends other than learning about art (p. 127).

The end result, according to both Chapman and Smith, is the failure of arts to be accepted as academic disciplines in their own right. Thus, relatively few students experience the arts as a field of study. The Getty Center for Education in the Arts (1985) highlighted this problem in its analysis of arts education in six urban school districts; arts were viewed as an activity, the Center reported, and not taught as academic subject areas like mathematics, history, or science. Other research, meager though it is, tends to this same conclusion, lending further evidence that most graduating high school students receive only superficial arts instruction.

** Data collected in the National Assessment of Educational Progress show that "improvement in scores among younger students from age nine to thirteen--on perceiving art, valuing it, and critically judging it--is more than double the improvement seen from age thirteen to age seventeen" (Chapman, 1982, pp. 83-84).

** In Michigan, tests of music learning administered to students in the fourth, seventh, and tenth grades indicate that less than 30 percent have the necessary knowledge for participation in music performance, and that most music knowledge is picked up through the environment rather than through instruction (Michigan State Board of Education, 1983).

** Finally, High School and Beyond data, analyzed by

> Evaluation Technologies, Inc. (1984), reveal that only 37 percent of American twelfth graders have taken at least one art course during their four years of high school and only 32 percent have taken at least one course in music. Figures for other arts disciplines are lower: 13 percent have taken at least one course in the dramatic arts, and only two percent have participated in dance classes.

In short, it is questionable whether the arts-in-education movement of the 1960s and 1970s resulted in any increased student knowledge of the fine and performing arts.

A definitive statement about arts education at the pre-college level awaits further research. The literature on elementary and secondary arts education, enriched as it is by the insights of articulate and long-time observers such as Madeja and Chapman, is rarely informed by in-depth research on what students know about the arts. Because college entrance examinations do not test aesthetic ability, little is known about the artistic talents and skills that students develop through grade 12 and bring with them to college. Furthermore, state initiatives in arts testing are relatively new and are just now beginning to appear in the literature. According to the Council of Chief State School Officers, only ten states now use or are moving to adopt statewide testing of arts achievement ("Chief State School Officers...," 1986). These state initiatives may provide measures of success for future efforts to improve arts programming. Further impetus may be provided by the National Endowment for the Arts, which recently announced an intention to fund a Center for Research on Learning and Teaching in the Arts in K-12 ("Announcement..." 1987).

POSTSECONDARY ARTS EDUCATION

Despite the tenuous foothold of the arts in elementary and secondary curricula, the emergence of arts departments at colleges and universities during the Twentieth Century, and the growing number of baccalaureate and graduate degrees awarded in the arts bespeak a more legitimized role for the arts in higher education. Morrison (1973), Risenhoover and Blackburn (1976), and Carter (1984) trace the history of this development, showing how the fine and performing arts--formerly the domain of private art schools and music conservatories--were absorbed by universities in much the same way as business, journalism, and other professions.

In 1982-83, four percent of all baccalaureate degrees awarded were in the visual and performing arts (Grant and Snyder, 1986). Although this percentage is relatively small, the award of the baccalaureate signals at least formal university acceptance of the fine and performing arts as academic disciplines in their own right. The focus of the literature, then, is not on how to introduce and integrate the arts into the curriculum; rather, it is on the degree to which arts and arts faculty have been integrated into the college and university community and the degree to which the arts serve various institutional functions, such as general education, student career development, and community service.

Integrating the Arts in Colleges and Universities

Even though the arts have become a part of the postsecondary curriculum, some authors question the extent to which they have been accepted in academe. The Carnegie Foundation for the Advancement of Teaching (1977) and the Arts, Education, and Americans Panel (1977), for example, argue that the penetration of the arts into higher education has been uneven. They note that as of the mid- 1970s, only 24 percent of the nation's colleges and universities offered music majors and only 37 percent offered a major in art. Thus, there is a perception that the arts have found only partial acceptance in higher education and that academe still poses barriers to their integration.

One barrier has already been mentioned: college admissions criteria that provide few incentives to improve high school arts programming, thus limiting the number of aesthetically educated applicants and keeping the potential number of college art majors to a minimum. Some go so far as to argue that the effects of college admissions tests and criteria actually bar university access to the few aesthetically-talented students who are available in the first place. Dyer (1968) maintains that "in the case of liberal arts colleges the general effect of admissions requirements is to exclude aesthetically gifted students who may have trouble with the kind of abstract reasoning and manipulation of words and symbols demanded by the usual academic tests of aptitude and achievement" (p.89). Mayhew (1968) concurs, marshaling research available in the mid 1960s to argue that there is little correlation between aesthetic ability and achievement in verbal and quantitative skills. Both call for the development of improved art apptitude tests that can be used to identify aesthetically talented students. The dearth of valid test instuments and the need to incorporate measures of art ability in college entrance examinations are still cited as problems today (see, for example, Clark and Zimmerman, 1984).

Another barrier is the alleged conflict between the artist and the university. The artist faculty member, it is claimed, is generally not grounded in research methods and cannot, in any case, be evaluated against the standard criteria of scholarship and publication. LaChapelle (1982) maintains that insistence on faculty research and publication hinders the institutionalization of artist faculty members on campus, usually limiting them to only part-time positions. He calls for the creation of full-time positions for artists who can concurrently maintain a "practice in the field." Norwood and Worthy (1986) reveal that many arts faculty remain skeptical of university claims that "creative research" resulting in an artistic production or product is weighted equally with "traditional research" resulting in a publication. Their survey of college and university dance instructors indicates that in actual practice the latter may carry more weight.

Other research, however, indicates that most arts faculty feel at home in the university and that concerns about their acceptance in academe may be overstated. In-depth interviews with university arts faculty, for example, reveal that they do not strenuously object to the conventions of scholarship and that they save most of their complaints for the time consumed by committee work, faculty meetings, and other bureaucratic affairs that are the bane of most instructors regardless of discipline (Risenhoover and Blackburn, 1976; Novotny, 1981).

The conflicting goals of general education and professional training also pose problems, both for the curriculum and the faculty. In the area of dance, for example, some doubt that the university can provide a rigorous ballet curriculum fostering the technical competence needed by professional dancers while at the same time requiring students to fulfill general education electives (Carter, 1984). This conflict between general education and professional training has also stirred a debate over faculty qualifications. For example, arguing against regulations requiring university music instructors to hold the doctorate, Stegall (1981) points out that because universities have replaced conservatories as the primary training ground for professional musicians, universities have an obligation to relax degree requirements when recruiting faculty. "Performing artists," he maintains, "do not use research methods to practice their art" (p. 71). Freeman (1981), on the other hand, disagrees with this position. He argues that the largest number of undergraduate students in music classes major in other fields and that faculty need both the technical competence required to train performers and the academic background required to teach historical, theatrical, and aesthetic concepts to students for whom music is part of their general education.

A final, related problem cited in the literature is the tendency to separate creative arts from the liberal arts in the curriculum. Conrad and Pratt (1981) argue that since "the vast majority of institutions compartmentalize and separate the arts from other disciplines" (p. 48) the fine arts have received scant attention in curricular reform efforts undertaken to bolster the liberal arts in undergraduate education. In response to this problem, some colleges have developed programs to integrate the liberal and creative arts. Program descriptions are provided by Turner (1980) and Brown (1984).

Each of these problems--entrance requirements that ignore artistic talent, faculty evaluation criteria stressing publishable scholarship, the conflicting goals of professional training and general education, and the isolation of liberal arts from the creative arts--reflect the challenges that the arts pose to traditional university practices. As Rudolph (1977) observes, "creativity called for different impulses, different environments, different measurements from those to which the colleges and universities on the whole were accustomed" (p. 267).

Function of the Arts in Higher Education

A second major theme addressed in the literature is the diversity of purposes served by the arts in higher education. From the beginning it has been clear that the university was to do more than educate artists or performers. The development of university art galleries and art collections in the 1800s, for example, predated the development of studio art classes (Rudolph, 1977) and established the university role as arts patron and community art center. Theatre programs emerged from the extracurriculum (Morrison, 1973) and today serve recreational or avocational purposes as well as a training ground for aspiring actors (Baker, 1984). In the late 1800s, dance classes were introduced to promote physical exercise and are still used by many students as a means to stay in shape (Morrison, 1973; Hayes, 1980; Carter, 1984). Music also serves diverse goals. Besides the training function of the conservatory, modern college music programs trace their roots to the music courses offered in normal schools and teacher's colleges as well as to the tradition of university scholarship. "Three basic curriculum functions thus concurrently exist in music in American universities: a performance-oriented program for the conservatory group; a teacher-training program for the teacher's college group; and a music history/theory curriculum for the traditional academic group" (John, 1979, p. 59).

The role of postsecondary education in promoting the arts is thus quite complicated, encompassing what the Arts, Education, and Americans Panel (1979) has collected as the "six faces of the arts on campus:"

** serving as patrons of the arts;

** serving as sponsors and impressarios for symphony orchestras and other music ensembles;

** making the arts a part of the general education of students who do not plan to become artists themselves;

** providing professional training that will prepare students for careers in the arts;

** educating art scholars, historians, and critics; and

** training future art and music teachers.

The literature includes several examples of college and university efforts in each of these areas but rarely goes beyond simple descriptions or editorial comment.

** Goldman (1961), for example, describes the arts component of several university extension programs to show how they place the university in the patron's role, bringing the artist and the audience together by sponsoring recitals or using community artists to teach classes. Descriptions of other college and university efforts to sponsor artists or bring art to the community can be found in Brown (1984), the American College Testing Program (1981), and in numerous journal articles mentioning college-sponsored orchestras, art exhibits, or other events.

** The role of art in general education has been assumed by several authors, including Valley (1985) who notes the lack of consensus concerning the need for general education in the arts; Jorgenson (1981) who calls for a definition of "functional musical literacy" to be attained by all students; the Arts Education and Americans Panel (1978), which argues that studio arts courses as well as art appreciation courses should be accepted as general education electives; and the Carnegie Foundation for the Advancement of Teaching (1977) which makes the same case, arguing that all students should practice art as well as study it.

** The college role in professional training has come under scrutiny by Baskerville (1982) and Baker (1984) who note, respectively, the limited job market for musicians and actors and question the desirability of increasing the number of students who major in the fields.

** Finally, teacher education in the arts has been examined and found wanting by Madeja (1983), who argues that art education majors spend too much time studying pedagogy rather than art, and by Chapman (1982) who maintains that teacher education in the arts overemphasizes handicrafts at the expense of aesthetics.

FINE ARTS AT THE COMMUNITY COLLEGE

While there is a paucity of information about the university and four-year college role in teaching the arts, even less is known about the role played by community colleges. Those writing about the history of the arts in higher education make little or no mention of two-year colleges. Daniels (1946) asserts that their high school ties weighted the junior college music curriculum in favor of instrumental performance at the expense of theory and musicology. But his is the only article in the published literature to take an historical view. Other authors provide editorials or descriptive analyses that must be pieced together to form a spotty picture of community college fine arts programming.

Some of this literature focuses on the limited visibility of the fine arts within the colleges' organizational structures, thus bringing into question the degree to which the arts have been accepted institutionally. The Music Educator's National Conference (1970) reported that only 19 percent of the nation's two-year colleges had separate music departments and that 50 percent had only one or two music instructors. Surveying the Illinois community colleges, Camp (1973) found that at 25 percent of the colleges, fine arts disciplines were not identified by name in institutional departmental structures. As for drama, Marine (1974) argues that most theatre faculty are usually subsumed (and hence lost) within English and speech departments. More recent literature, however, does not address this problem, perhaps indicating that the arts have since taken on a more visible role.

A more frequent theme is the variety of purposes to which the arts are employed at community colleges: as a means of preparing students for direct employment in arts-related jobs, as a means of preparing prospective arts majors for transfer to baccalaureate-granting institutions, as a means of fulfilling the community services mission, and as a means of fulfilling the general education of all students. In the most comprehensive analysis of community college arts programming yet produced, Buckner (1979) surveyed administrators responsible for fine arts programs at 40 urban community colleges, requesting information indicative of the extent to which the arts are employed in these roles. Thirty responded, providing, among other findings, the following information:

- ** 21 of the 30 colleges offered an associate degree in the arts;
- ** 6 of the colleges had developed certificate programs;
- ** 19 of the colleges indicated that their arts curricula were geared primarily for students who wanted to further their study of the arts at baccalaureate-granting institutions. But only seven colleges reported that 50 percent or more of their arts students go on to four-year colleges;
- ** Half of the colleges indicated that all credit earned in their arts courses was transferable to local state colleges, while the other half indicated that most, but not all credits, were transferable;
- ** 12 colleges indicated that they had collaborated with local community agencies in developing credit or noncredit courses;
- ** 14 colleges reported that they offered "occupational arts" programs, including commercial art and art-related business education.

Buckner's survey does not provide a nationally representative picture of fine arts programming, but it is the most recent attempt to gauge the extent to which the arts disciplines contribute to the occupational, transfer, and community service missions of the two-year college. Additional literature shedding light on the role of the arts in various college missions is discussed below.

Fine Arts and the Transfer Function

Practically all of the literature dealing with fine arts and the transfer function focuses on music. One exception is Taylor (1970) who reviews the theatre arts course offerings at community colleges in four states, concluding that most drama classes are geared toward transfer students at the expense, she suggests, of the general education of the majority who do not go on to earn a baccalaureate. Another exception is Jansen (1971a) who surveyed the visual arts curricula at 102 two-year institutions, concluding that the primary focus of most arts classes is academic transfer, and that the arts do not generally serve community and career education functions. Both studies are attempts to determine if the expansion of the community college mission into community services and vocational education had altered what the researchers perceived to be the academic orientation of most arts programming.

In the field of music, Pollard (1977) continued this line of research by surveying the music faculty at 129 rural community colleges. He found that most instructors rated transfer as the primary objective of two-year college music programming, followed by community service and then occupational education. Jansen (1971b) also found an emphasis on transfer in his national survey of music department heads at 200 community colleges; of the 154 responding institutions, 109 had accredited transfer music programs, but only 29 offered music courses outside the transfer curriculum. More recently, Durham (1978) surveyed the chief instructional officers in 93 community colleges in six southern states regarding the music curriculum in their institution. Of the 56 respondents (60 percent), 39 indicated that their college offered degrees in music and 32 said that music enrollment was at an acceptable level.

Many writers, however, call for an even greater emphasis on baccalaureate education, charging that community colleges do a poor job of preparing students for university studies. In 1970, the Music Educator's National Conference issued a blistering criticism of music education at community colleges, alleging several deficiencies:

** the tendency of the colleges to hire generalists as music instructors rather than specialists who can provide advanced training in voice or instrumental performance;

** insistence on the completion of all general education requirements for the bachelor's degree prior to transfer, thus preventing "the student from beginning the sequential courses in his major field which must be started in the first two years if the student is to maintain stride with his counterparts in senior institutions" (p. 30);

** the tendency of college leaders to view arts as a frill and to include them only infrequently in lists of approved general education electives;

** the difficulty two-year institutions have in building and maintaining large musical organizations (such as orchestras), given the tendency of students to leave after only two years.

The conference concluded its report with an outline of standards for junior college music curricula, but suggested that not all community colleges would have the resources to do justice to transfer education in music: "Music-major transfer programs or curricula should be developed only where feasible, that is, where the recommended standards contained within these guidelines are attainable" (p. 36). Sixteen years later, this same warning was issued by the National Association of Schools of Music (1986) in promulgating its "Standards for Community/Junior Colleges:"

> The music major transfer programs shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum music major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program (p. 81).

Since the 1970 report of the Music Educator's National Conference, several people have argued that the student who wants to earn a baccalaureate in music may be ill-served by the community college. Among the problems cited in the literature are the following:

** lack of articulation between junior and senior institutions (Belford, 1970; Johnson, 1983);

** inadequate preparation of community college music transfer students and the tendency of these students to require more than two years after transfer to complete a baccalaureate (Trubitt, 1975; Moss, 1977; Lamb, 1980);

** the relatively small number of community college students who want to major in music and the tendency to cancel specialized courses which, when offered, do not enroll enough students (Stone, 1981);

** the continuing inability of many colleges to upgrade their curricula in conformance with standards established by the Music Educator's National Conference and the National Association of Schools of Music (Lamb, 1980; Kessling, 1982).

Another problem is the need to accommodate the large number of students who enroll in music classes for avocational reasons, bringing with them a wide variety of talents. For example, Iwanusa (1983) maintains that such students require the instructor to treat the ensemble as a laboratory class rather than a performance class. As a result, "students lacking the necessary background to participate in traditional performance ensembles are provided an opportunity to read music and develop ensemble playing techniques often assumed at other institutions" (p. 15).

Some of these criticisms are not unique to the fine arts. Articulation problems are a barrier to transfer regardless of discipline, and transfer students of all majors have often encountered difficulties in adjusting to the university. But other criticisms suggest that many community colleges are by design incapable of providing an adequate lower-division arts education. If the Music Educator's National Conference (1970) is correct, for example, music may require more specialized education than community colleges are prepared or equipped to provide. Furthermore, if specialized classes are cancelled due to limited enrollment or watered down to accomodate nonmajors, music curricula may enter a cycle of decline as serious students look elsewhere for their education. Some educators, including Mullen and others (1984), believe that this cycle has begun, taking its toll not only on the enrollment of academic transfer students, but on the enrollment of other students as well:

> As a part of the community college curriculum, the Fine Arts have a unique place in the scheme of things. While recognized as a functional part of the educational experience, in that they nourish and develop abilities, awareness, and sensitivity, the Fine Arts are often thought of as merely a supplement to the more "practical" programs offered at community colleges. The serious art student often seeks his/her education at a four-year college or university. The adult student, seeking a career in art, or simply wishing to enhance his/her life style by taking courses in the Fine Arts designed to compliment individual interests or skills, has been limited in educational options (pp. 1-2).

Arts in the Community

The fine arts have long played a role in two-year college community education programs. Harlacher's 1969 text on The Community Dimension of the Community College includes examples of college efforts in maintaining art galleries and developing community choruses, orchestra and theatre programs. Jensen (1971a) surveyed 102 randomly selected two-year colleges, reporting that 84 percent sponsored exhibits of visual arts. And in a survey of community college music programs, the Music Educator's National Conference (1970) reported that 40 percent of the colleges sponsored a college-community chorus, 20 percent sponsored a college-community orchestra, 50 percent featured faculty recitals that were open to the public, and approximately 35 percent cooperated with local schools in such projects as summer music workshops. The conference, which was extremely critical of the two-year college role in preparing students for transfer, was nonetheless complimentary about its role in promoting arts in local communities: "The diversity and number of activities reflected in this study," the conference concluded, "suggest that junior colleges are becoming cultural centers and sponsors of the performing arts" (p. 8).

The diversity mentioned by this national conference is substantiated by the few articles describing community arts activities undertaken by individual institutions. Stanton (1972) and Vitale (1975) cite several examples of college music activities, noting that they take many forms:

** booking professional musicians or ensembles for performance in local communities;

** sponsoring professional musicians or ensembles such as the sponsorship of a professional symphony orchestra;

** organizing and sponsoring nonprofessional community music groups, such as community choirs or symphony orchestras;

** arranging public performances of choirs, bands, orchestras, and ensembles composed of students at the college who are enrolled in credit-bearing music programs.

Other authors detailing examples of community arts activities include the following:

** Moore (1983), who describes a comprehensive arts program at Southeastern Community College (NC) involving theatre productions sponsored jointly with a local theatre group, regular art exhibits on campus, and an artist-in-residence program.

** Marine (1974) who relates how a theatre class at Illinois Central Community College was used by a local district court to dramaticize scenes from a trial in an experiment to test jury retention of facts.

** Davisson and Rush (1981) who examine studio arts programming for the elderly.

** Samuels (1969) who examines a program through which local artists exhibit and perform at Herkimer County Community College (New York).

** Stilwell (1983) who describes how St. Louis Community College at Meramec (Missouri) maintains separate jazz ensemble courses for area residents who simply want an opportunity to perform with other nonprofessional musicians.

** Turnage and Moore (1973) who detail efforts undertaken by Mountain Empire Community College (Virginia) to promote crafts and music that are indigenous to its Appalachian service district.

** Newman (1977) who examines the cultural extension program at Parkland Community College (Illinois) involving both the sponsorship of community theatre groups and ensembles as well as the participation of students and faculty in musicals, concerts, and art exhibits.

** Simpson (1982) who describes the community arts program at Black Hawk Community College (Illinois), encompassing art workshops for children and the sponsorship of exhibits by local and state artists.

** Albright (1985-86) who describes the Art in Arizona Towns Project, through which rural community colleges sponsor three- to six-day visits by performing artists who perform, lecture, and conduct classes and workshops for schools and community groups.

The literature also includes announcements and descriptions of art exhibits staged in community college galleries or buildings (Gurley, 1985; Chernow, 1983; Moore, 1983; Brown, 1982a; Ewing, 1982; Hazard, 1981; Levin, 1977; Payne, 1976).

Most of these descriptive analyses or announcements reveal that community arts programming involves the colleges as sponsors and promoters of local arts through exhibits and performances; actual teaching of the arts in noncredit, adult education programs is rarely mentioned. The institutional role of arts patron and sponsor may be especially important in rural areas without galleries or theatres. Brown (1982a), for example, describes the art gallery at Cerro Coso Community College

(Calif.) as a "tiny pocket of culture hidden in the desert expanses north of Los Angeles" (p. 4). A survey of Texas community colleges (Brown, 1982b) found that smaller districts were more likely than larger ones to engage in music extension education. In Illinois, researchers have found that community colleges and local school districts are the most important sources of art activities in rural areas (Hatfield, 1979). There are no national studies, however, analyzing the extent to which community colleges engage in community arts activities.

Vocational Arts

The literature yields some evidence that fine arts programming at community colleges is sometimes occupationally oriented, geared more to those seeking jobs in arts industries than those whose primary educational objective is transfer or fulfillment of a personal interest. Wright and Ferris (1980), for example, surveyed state education agencies to examine the availability of postsecondary arts programs that are eligible for federal support through the 1976 amendments of the Vocational Education Act. Although they do not disaggregate community college programs from those offered at other postsecondary institutions, Wright and Ferris at least indicate the number of states in which one can find certificate or associate-degree programs covering such art-related fields as commercial and graphic arts, photography, radio and television production, music instrument construction and repair, and art or music therapy.

Some observers, while noting the dearth of national data, indicate that such programs have become increasingly important. For instance, Baskerville (1982) states that "increasing numbers of two-year colleges now offer the Associate in Arts degree in music business and commercial music. Most of these programs start with a music industry survey course and include studies in such topics as the record industry, popular music repertoire, music merchandising, and improvisation" (p. 34).

Nevertheless, few authors describe vocationally-oriented arts programs, and those that do focus solely on music. Frost (1982), details a model certificate curriculum to train students as church organists, while Raney (1972) describes the "music for children" component of a program at Staten Island Community College (New York) that trains students for careers as teacher's assistants. An associate degree program is offered by Claremont Junior College (Oklahoma) to prepare students for careers in the country music industry, either as performers or business people (Fowler, 1975).

Two additional articles focus on college programs that meet the continuing education needs of professional musicians. A program at Kingsborough Community College (New York), designed to provide members of a local musicians union with the opportunity to earn a bachelor's degree in music, is articulated with Hunter College and seeks to improve the earning potential of music professionals as well as extend their cultural horizons (Bader, 1980). Iwanusa (1983) notes the growth of professional jazz ensembles at community colleges in response to the professional musician's need to improve sight reading skills and keep current with changing developments in performance and arranging.

It is apparent, then, that community colleges have developed programs that facilitate job entry and continuing education in arts-related industries. The extent to which these programs are offered nationally--as well as the degree to which students enroll in traditional fine arts classes with the intent of preparing for jobs short of the baccalaureate--had not been previously reported. It is covered in this reports's sections on the STUDENT SURVEY and the CURRICULUM ANALYSIS.

Fine Arts and General Education

The potential importance of the fine and performing arts for general education in the community college is reflected in the relatively small numbers of students who intend to major in arts-related fields. Data collected by the Cooperative Institutional Research Program in Fall 1984 reveal that only about two percent of entering, first-time/full-time freshmen at community colleges intend to major in the visual arts; about one percent intend to major in music, and less than one percent intend to major in theatre or drama. Nonetheless, 37 percent indicated that they had played a musical instrument in the year prior to matriculation; 16 percent had had a major part in a play; 14 percent had won an award in an art contest; and 67 percent had attended a public recital or concert (Astin and others, 1984). Clearly, fine arts as a component of general education has a much wider audience than fine arts programming for prospective arts majors.

The community college literature, however, pays scant attention to the arts in general education, and the few works that do broach this topic suggest that fine and performing arts courses--those that stress doing art as opposed to studying it--play only a small role in general education curricula. One source of information consists of documents available through ERIC that describe general education plans at individual colleges or districts. Most include art or music appreciation courses as electives. Only in the case of Miami-Dade Community College (Florida) does one find a reference to the importance of doing art as a component of general education. Miami-Dade's general education goals include the statement that "students will develop appreciation for and find value in participating in aesthetic and creative activities" (Matthews, p. 14).

Another (albeit dated) source of information on the arts in general education is Gagermeier's (1967) survey of administrators at 45 junior colleges that sought to determine the extent to which non-music majors have an opportunity to take music classes or participate in musical ensembles. Among other findings, she reported that while 95 percent of the colleges provided nonmajors with the opportunity to enroll in music courses or take part in performances, only about five percent of the nonmajors opted to do so. A factor contributing to this low participation rate, she speculated, was the tendency of colleges to open music courses to nonmajors without altering the courses to meet their needs. Fifty-nine percent of the colleges opened their instrumental classes to nonmajors, but only 12 percent designed instrumental courses especially for nonmajors. In the area of voice, 61 percent of the colleges opened their classes to all, but only 15 percent constructed their courses for those not intending to major in music. Accordingly, Gagermeier hypothesizes that most music courses--designed as they are for music majors--are simply not appropriate as general education electives. This is in direct contradiction to others cited earlier who maintain that the quality of music instruction at community colleges is threatened by nonmajor students who enroll in instrumental classes.

The Community College Literature

The literature on community college arts programming is scant, focusing primarily on descriptions of arts activities and programs at individual institutions. Furthermore, what literature there is is dated. Of the few national studies available, the most recent is Buckner (1979); others include Gagermeier (1967), the Music Educator's National Conference (1970), Taylor (1970), Jansen (1971a, 1971b), and Belford (1970). Conclusions drawn from this body of literature, then, can only be viewed as tentative.

The first conclusion to be drawn is that, with the exception of general education, the fine arts play a role in most institutional missions, including transfer, occupational job preparation, and community services. Despite early studies indicating a heavy academic transfer emphasis in fine arts programming, the literature clearly shows that fine arts programs and classes often serve those whose immediate goals do not include a baccalaureate. Some arts programs can be subsidized by federal monies through the Vocational Education Act (Wright and Ferris, 1980) while others are part of noncredit, community service efforts. (Of course, curricular labels may belie actual student intent; students enrolled in fine arts courses bearing academic credit, for example, may have no intention of transferring.)

A second tentative finding is the perception among some educators that many community colleges may not be properly staffed or equipped to prepare students for upper-division baccalaureate studies in the arts. This perception leads to the hypotheses that fine art majors transferring from community colleges may not do well at the university and that aesthetically talented students will avoid community colleges in the first place, preferring to matriculate directly into baccalaureate-granting institutions. These hypotheses, however, are not limited to the fine arts. The quality of academic preparation that potential transfer students receive at community colleges has long been a subject of controversy, regardless of subject area. Furthermore, the second hypothesis--that well prepared students will avoid the community college--rests on the shaky assumption that all students have the option of attending a four-year college or university.

Finally, the literature tends to the conclusion that many community colleges, especially in rural areas, are highly regarded as community arts centers. Several hold art exhibits and stage musical or theatrical performances. Some receive critical praise in arts journals. Hazard (1981), for example, describes the Santa Rosa Junior College (California) Art Gallery, noting its ties to the college's art department which "has one of the best poster-designing traditions in the country" (p. 26). In another example, Ewing (1982) cites the art gallery at Long Beach City College (California) as one of the most "steadfast" galleries in the Los Angeles area. Despite criticism leveled against transfer programs in the fine arts, community colleges receive praise in the literature for their efforts to bring arts to local communities.

Section Summary

This section of the report has reviewed the predominant literature on education in the fine and performing arts at the precollegiate level, at the postsecondary level, and, finally, at the community college. Each of these three literature areas is insular. Those writings from the elementary or secondary perspective examine postsecondary education only in terms of its role in preparing teachers or setting admissions standards that affect student course-taking patterns; community colleges, which award no teaching certificates and set relatively few admissions standards, are never mentioned. From the perspective of baccalaureate-granting institutions, few reports mention either the high school or the community college, focusing instead on problems posed by the integration of the creative arts into academe. The community college literature is also self-contained, mentioning universities only within the context of transfer.

The effect of this insularity on how community colleges are perceived as centers of arts education is two-fold. First, the insularity masks the community college role in arts education and promotion. Those studying the integration of the creative arts into higher education, for example, focus on the various paths by which these disciplines found their way into the curricula at universities or liberal arts colleges; the historical roots of arts education at junior colleges are not examined. Thus, community colleges are seldom recognized in the literature on postsecondary arts education.

Second, the insularity of the literature turns attention away from student flow problems that may affect community college programming in the arts. While some writers examine the problem of university transfer, particularly as it relates to music, the question of what students know about the arts when they come to the community college, and how that knowledge effects the community college program, is largely unexamined. This question may be particularly critical, given the cited literature, which indicates that student exposure to the arts prior to college is minimal.

Data on student knowledge and ability in the fine and performing arts, largely limited to the results of two music and art tests administered by the National Assessment of the Educational Progress (NAEP) in the 1970s, add to this concern. (Art tests were administered by the NAEP in 1974-75 and 1978-79; music tests were administered in 1971-72 and 1978-79.) The test results--summarized in Zimmerman (1984), Chapman (1982), Bass (1982), and National Assessment of Educational Progress (1981)--

reveal simply that the more art-related courses students take, the more they know about art. If students are not taking art classes to any great extent in high school, as is suggested by the literature, the flow of students from high schools to baccalaureate-level arts classes at the community college (as well as the university) might be quite constrained.

The literature on arts education serves the useful purpose of describing arts programming at various levels and cataloging the efforts of arts advocates to fully integrate music, drama, and studio art into the curriculum. Although community colleges do not receive much attention in this literature, they are shown to be important arts centers for local communities. Indirectly, the literature also shows that two-year college arts programming, which is often viewed in isolation, operates within a larger context defined by the struggling secondary arts curriculum on the one hand and the emerging university curriculum on the other. How the secondary and university experiences have affected community college arts education is a question deserving further study as is the question of how the community colleges have made their own contributions.

THE STUDENT SURVEY

In order to obtain current information about the scope and function of arts programs, the Center for the Study of Community Colleges surveyed a sample of students enrolled in the nation's public and private community and junior colleges in the spring of 1987. This section details the instrument development, sampling methodology, and survey distribution and retrieval procedures; profiles the colleges selected for inclusion in the survey; examines response rates; and presents the findings.

Developing the Survey Instrument

The purpose of this survey was to ascertain students' reasons for enrolling in arts education programs; the extent of their past and present involvement and their most likely future involvement; and their satisfaction with the programs. The Center staff drew upon prior Center studies of college students to select a set of questions to obtain information about student demographics, finances, ability, reasons for attending, and experiences. Questions specifically related to student involvement in the fine and performing arts in the community college were developed based on information from two sources: the Center staff's knowledge of arts curriculum in community colleges, and the responses to a set of preliminary questions about arts programs, answered by a few select arts faculty at Santa Monica College (California). (Appended)

A survey draft was mailed to a select group of 18 people knowledgeable about arts education in the colleges, including the faculty at Santa Monica College who helped in the preliminary stages of the instrument development. Many of their concerns and comments were taken into consideration and incorporated into the final version of the survey (appended). Following is a list of the 13 participants who responded, and comprised the review panel:

Mario Barratucci, Instructor of Art, Santa Monica College (CA)
James L. Catanzaro, President, Triton College (IL)
Robert Haag, Dean of Community and Cultural Services, El Camino Community College District (CA)
Adrianne Harrop, Instructor of Theatre Arts, Santa Monica College (CA)
James W. Hudson, Instructor of Music, Corning Community College (NY)
Richard Klein, Director of the New World Center for the Arts, Miami-Dade Community College (FL)
Randy Lawson, Instructor of Music, Santa Monica College (CA)
William Lewis, III, Department of Fine and Performing Arts, Cuyahoga Community College (OH)
Joan Mills, Instructor of Music, Santa Monica College (CA)
Joe Prince, American Association of State Colleges and Universities
Len Roberts, Professor of Poetry, Contemporary American Literature, and Creative Writing, Northampton County Area Community College (PA)
Dan Savage, Vice President for Communications Services, American Association of Community and Junior Colleges (Wash., D.C.)
David Spooner, Associate Dean of Performing and Visual Arts, Mt. Hood Community College (OR)

Sampling Methodology

The goal of the study was to survey 1200 students in 120 public and private community and junior colleges nationwide. Center staff drew a random sample of community colleges in the United States by selecting every fifth public and every fifth private institution listed in the 1986 Community, Technical, and Junior Colleges Directory (Washington, D.C.: American Association of Community and Junior Colleges, 1986). A letter to the president of each of the selected colleges explained the purposes of the study and asked for his or her cooperation (appended). The president was also asked to send a schedule of classes for the spring semester and to name an on-campus facilitator who would distribute the survey instruments to the appropriate class(es) and return the completed instruments to the Center.

In all, 274 letters were mailed to presidents; 133 agreed to participate, 22 declined, and 119 did not respond. Twenty-one of the 133 colleges that agreed to participate did not fall into the sample because they failed to mail a schedule of classes, responded too late, or did not offer advanced courses in the fine and performing arts.

From the 112 colleges that did fall into the sample, class sections were selected as follows: As schedules and catalogs arrived, advanced classes, defined as those requiring a prerequisite, in art, dance, music, and theatre/drama/film were flagged in the schedule of classes. (A list of specifications used to determine which classes to select is appended.) It is common for art classes to be offered in stacks--several different levels of one course taught by one instructor at the same time, or different courses in one discipline of arts taught simultaneously. Combining sections into stacked classes is necessary when various levels or course sections enroll only a small number of students. For example, Drawing I, II, III, and IV could be a combined class, taught at the same time by one instructor, although each level is assigned a section number in the schedule of classes. Therefore, it was necessary to flag the stacks so that actual classes rather than individual sections could be randomly selected.

For each college the number of advanced classes in each of the fine and performing arts areas (art, dance, music, theatre/drama/film) was listed on a master list of possible classes to survey. Based on the total of 3105 advanced classes offered by these colleges in each of the arts areas, every 30th art and music class and every 15th dance and theatre class were drawn from a rolling sample to secure the participation of 1200 students. This rolling method of drawing classes assures that in counting the classes, a different starting point is used for each schedule sent by the colleges, thus eliminating bias due to the order, usually alphabetical, in which classes are listed. The decision to select every 15th dance and theatre/drama/film class was based on the lower number of class offerings in these two areas compared to the number of class offerings in art and music.

Survey Procedures

After the sample was drawn, a packet was prepared for the campus facilitator at each participating college. Each packet contained a letter of instructions to the facilitator, which named the class(es) to be surveyed, and an envelope for each class containing the survey instruments, as well as a letter to the instructor explaining the purpose of the survey (letters are appended). The facilitators were asked to contact each instructor and make arrangements to have the surveys completed by the students in class, retrieve the completed surveys, and return the packets to the Center.

To achieve a wider national distribution in the sample of colleges, twelve surveys were mailed to each class selected. The number of survey instruments distributed to each participating college ranged from 12 to 36, or one to three classes surveyed per college. If a class was not offered, or too few students were enrolled, the campus facilitator and class instructor were instructed to distribute the survey instrument to additional students in a comparable class. Since class sections were selected only as a convenience for distributing surveys to a random sample of students in advanced courses in the arts, this method of substitution did not affect the validity of the sample; it helped to ensure a higher response rate.

Once returned to the Center, the completed survey instruments in each packet were coded by Center staff. The code included a college identification number, funding source (public/private), college size, location, and class subject identification. (See Figure One for the survey instrument coding scheme.) A letter was then mailed to each college acknowledging the receipt of the surveys (appended).

FIGURE ONE

Student Survey Instrument Coding Scheme

DIGITS

1,2,3, College Identification Code

4 Funding Source:

01 = Public

02 = Private

5 College Size:

0 = 1 - 1,499

1 = 1,500 - 2,999

2 = 3,000 - 6,999

3 = 7,000 or over

4 = Don't Know

6 College Location:

0 = Midwest (IA, IN, KS, IL, MI, MN, MO, NE, ND, OH, SD, WI)

1 = Northeast (CT, DC, DE, MA, MD, ME, NH, NJ, NY, PA, RI, VT)

2 = South (AK, AL, FL, GA, KY, LA, MS, NC, OK, SC, TN, TX, VA, WV)

3 = West (AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, UT, WA, WY)

7 Class Subject Identification Code:

0 = Unknown

1 = Studio Art (ex: drawing, painting, photography)

2 = Commercial Art (ex: advertising art, computer, graphics)

3 = Dance

4 = Music (ex: instruments, voice, theory)

5 = Theatre/Drama/Film (ex: acting, stagecraft, directing)

The Participating Colleges

From the rolling sample, seventy-eight randomly selected, public and private two-year institutions from 34 states participated in the student survey. (Thirty-four of the 112 colleges in the sample did not have classes selected from their institutions in the rolling sample.)

Characteristics of the 78 participating colleges are desribed below.

Seventy were publicly funded, and eight were privately funded.

Regional distribution:

Midwest - 17
Northeast - 12
South - 23
West - 26

(States without representation are CT, DE, ID, IN, MS, MT, NB, NH, ND, OK, RI, SC, SD, UT, VT, WV)

Distribution in terms of enrollment size:

1 - 1,499 - 16
1,500 - 2,999 - 10
3,000 - 6,999 - 19
7,000 & over - 31
Don't Know - 2

In all, 1344 survey instruments were distributed and 1079 (80 percent) were returned. In terms of classes sampled, the surveys were distributed to a total of 113 classes and returns were received from 108 (96 percent).

Findings

The curriculum in the arts is still dominated by music and the visual arts; each accounts for 43 percent of the enrollment, with theatre taking 8 percent and dance, 6 percent. Within the visual arts, courses in handicrafts enroll 38 percent of the students; painting and drawing 32 percent; design, 14 percent; and graphics, 14 percent. The variety of courses in each of the categories suggests the breadth of the curriculum. Handicrafts includes ceramics, sculpture, weaving, photography, jewelry-making, and other crafts. Within graphics are printmaking, relief and intaglio printing, calligraphy, illustration for reproduction, cartooning, advertising design, commercial art, and computer graphics. Sixty-one percent of the classes require a prerequisite in the arts, a considerably higher percentage of advanced classes than for any other curriculum; less than one fourth of the classes in the humanities or social sciences, for example, are based on prior courses in those fields.

Around four percent of the enrollment in the community colleges in any one term is in the arts. This says nothing about the overall number of matriculants who ever take an art or music class because, over a period of several terms, any number of students may participate. However, it is likely that around one in six students takes classes in the arts. Most of them come from among the 35 percent of the community college students who intend on transferring and from the 15 percent who attend for their own personal interest.

Because the community colleges serve a variety of educational and service functions, the place of the arts in their curriculum is indistinct. College-parallel or transfer studies share equal billing with occupational studies. Therefore, in order to sustain institutional support, the visual arts must relate to both functions. And indeed much of the emphasis in painting, drawing, and design is directed toward art majors and potential transfers, just as the handicrafts and graphics classes lean toward the commercial.

The students taking classes in the visual arts are younger on average than the other community college students, although around one fourth of them are aged 35 or older. Both women and whites predominate in taking arts courses. For example, 82 percent of the students are white and of those, 62 percent are female. Table 1 shows other relationships.

TABLE 1

Sex/Ethnicity of Arts Students

	White	Hispanic	Black	Other
Male	334 (38.1%)	33 (42.9%)	21 (48.8%)	29 (40.3%)
Female	539 (61.5%)	44 (57.1%)	22 (51.2%)	43 (59.7%)
Total	877 (100%)	77 (100%)	43 (100%)	72 (100%)

For the total sample of 1079 students, 31 percent were not employed, 11 percent were working 1-10 hours per week; 20 percent, 11-20 hours; 17 percent, 21-30 hours; 14 percent, 31-40 hours; and seven percent indicated working over 40 hours per week for pay. The largest number of students working 31-40 hours (21%), were in the 22-34 year age group; 20 percent in this same age group worked 11-20 hours weekly.

Of the 52 percent who report that their most important reason for entering college is to transfer to a four year college or university, almost all (86%) plan to enter a comprehensive university rather than a specialized institution or conservatory. The fields in which they tend to major are primarily art (16.7%) and music (12%). Dance accounted for two percent of the projected majors and theatre/drama/film, six percent.

The likelihood of a student receiving an associate degree within one year is 27 percent; within two to three years, 21 percent. However, 33 percent of the students under 22 selected the associate degree as likely within one year, and 26 percent of this age group, within two to three years. Within two to three years was seen as feasible by 29 percent of the Hispanics and 28 percent of the Blacks. Forty-nine percent of the commercial art students, 32 percent of the design students, 26 percent of the theatre/drama/ film students, and six percent of the music students selected the associate degree as likely within one year.

Some of these student (8%) already have one associate degree while seven percent hold the bachelor's, two percent the master's, and six percent the doctorate. In all, 58 percent intended to obtain the associate degree, 28 percent the baccalaureate, 38 percent the master's, and nine percent the doctorate. The following table shows the degree expectations of those students.

TABLE 2

Degree Aspirations

Students taking Courses in:	Associate	Bachelor's	Master's	Doctorate
Studio Art	44.6%	45.7%	22.5%	3.7%
Commercial Art	82.6	25.4	6.4	1.6
Dance	54.4	58.9	26.5	11.8
Music	51.6	61.1	33.8	13.2
Theatre/Drama/Film	59.5	69.0	40.5	14.7

Nearly 60 percent of the students are majoring in art. Their high school average was a little higher than the student body at large but their estimate of their own abilities in the liberal arts is about the same, with one exception: they feel that compared with other students at the institution they are better able to understand art, music, and drama.

TABLE 3

Comparative Abilities

ABILITY TO:	Excellent	Good	Fair	Poor
Understand the implication of scientific and technological developments	13.5 %	41.7 %	34.1 %	7.6 %
Understand different political ideologies	12.7	38.0	35.1	10.1
Edit written material	20.2	41.9	29.0	5.4
Use alegbra to solve problems	13.3	29.6	31.7	21.9
Understand art, classical music, drama	39.7	41.6	13.3	2.4
Perform in dance, music, film or theatre/drama productions	24.3	27.4	24.0	19.9
Create artistic works	31.5	37.6	20.6	7.7
Earn a living	34.1	43.1	15.3	4.7

N = 1079

Involvement with the arts varied among the students, with the preponderant number having participated in some areas as a hobby, for personal interest only. Less than one-third had no involvement at all with art, 50 percent had no involvement with dance, 26 percent had no involvement with music, and 47 percent with none with theatre/drama/film.

When it comes to current involvements, 30 percent of the students claimed none with art; 54 percent, none with dance; 31 percent, none with music, and 52 percent no involvement with theatre/drama/film. As for future involvements, however, 28 percent of the sample reported a high probability that they would be majoring in the arts five years hence; 29 percent, that it was possible; and 38 percent, not likely to be involved. Other future involvements are reported in the appendix where the results of the student survey are presented. The most extreme expectations are that 42 percent feel it highly probable and 33 percent possible that they will be participating as a hobby for personal interest only; 38 percent report it highly probable that some phase of the arts will become their career; and 50 percent say it is unlikely that they will teach in the arts.

When asked about their feelings in regard to the arts on their campuses, most respondents were positive. They felt that staff members were interested in their activities, they were enrolled in the college program they most wanted, that program was leading to their goals, and the fine and performing arts were generally integrated in their daily lives. At the same time, they felt that the college did not have adequate facilities (e.g. studios, stages, darkrooms) and that the college should be more helpful to students desiring transfer to universities than to those seeking jobs.

Although most students reported that their colleges did not provide contacts in the art, dance, or music fields or in the theatre and film industries, over 40 percent replied that their college experiences gave them confidence, helped them become more open to new ideas and people, improved their self awareness and insight, and made them feel better educated. Furthermore, they are much more likely to feel that the college has affected them positively. When asked, "How much have your experiences at this college affected you?" the students in art classes where much more likely to say that they were gaining focus and direction, confidence, employable skills, respect and liking for other people, self awareness and insight, an openness to new ideas and people, an awareness of alternatives in education and work, and a general feeling of being better educated.

In contradistinction to the universities where most of the hobbyists have been relegated to extension divisions, the community colleges serve a sizable cohort of people seeking neither transfer nor occupational studies. Twenty-two percent of the art students responding to the 1987 survey reported that their most important reason for attending college was "To satisfy a personal interest (cultural, social)." That group tended to be older, more likely female, many with college degrees already. They were using the kilns and printmaking facilities, painting or drawing under the tutelage of an instructor. To use Ivan Illich's term, they were gaining access to tools.

Many of the other students enrolled in classes in the visual arts are planning or are already involved in careers in that field. Many say they have sold work and a high proportion of all the arts students, 38 percent, anticipate that within five years they will be involved in the arts to the extent of making a career and a significant proportion of their income therefrom. These "career optimists" tend to be younger, more likely male, full-time students, enrolled because of the faculty's reputation and availability, and planning on further study in more specialized programs. They are like the rest of the students in arts classes in their tendency to take classes outside their field. Their estimation of their abilities to understand and create artistic works is much higher. They feel that their college program is helping them achieve their goals.

Why do students enter the community college? Is it accessibility, funding, programs, or recommendations? The total sample indicated decisions to enter their college as follows:

TABLE 4

Student's Reasons for Entering Their College

	Very Important	Somewhat Important	Not Important
The availability of funds	43.3 %	26.6 %	20.7 %
The college is close to my home	45.6	32.8	15.8
The dance program	5.2	5.9	75.0
Dissatisfied with my job	10.2	12.9	62.6
Encouragement or recommendations from others	21.6	41.1	27.2
Faculty who are well known in the fine and performing arts fields	27.9	29.3	32.0
Lessening of home responsibilities	7.7	15.7	63.7
The music program	21.7	14.4	52.5
Not eligible for admission elsewhere	3.2	6.4	76.5
The studio art program	22.8	17.2	49.2
The theatre/drama/film program	10.8	12.9	62.6
To gain the experience needed for later transferring to a special arts program	34.7	22.0	32.5

N = 1079

Availability of funds and desire to gain experience in preparation for transferring are seen as very important for over 34 percent of the students. Six choices were least important for over half of the total respondents, as tabulated. When the sample is broken into age groups, different patterns develop. For example, the availibility of funds is cited by 48 percent of the students under age 22, and 49 percent between 22 and 34 years. Over 43 percent of the students who made this choice were enrolled in all designated programs (studio art, commercial art, dance, music, theatre/drama/film) as were 54 percent of the Black students. Proximity is rated very important by over 50 percent of the students in the 22 to 35 and over age groups, and by dance majors. The program in which they were enrolled was cited as a very important attraction by around half the students in each program. Fewer home responsibilities, lack of eligibility, and job dissatisfaction are much less popular reasons for any age group entering college.

Three and then six were the most popular number of units in which any group was enrolled in the fine and performing arts. Fifteen to 29 percent of the students in the three designated age groups (under 22, 22-34, and 35 and over) were enrolled for three units, and 14 to 28 percent of the students in the designated programs were enrolled for that same number of units. Six units were indicated by the next greatest number of students. Relatively large numbers of students also responded to other choices; for example, 18 percent of the dance and 14 percent of the music students were enrolled for two units and 10 percent of the dance students, seven units.

When students were asked about the number of units they were enrolled that term in other (non-art) classes, 66 percent of those who were 35 and over reported "none". Are these the older students in college exclusively for education in the arts? For most respondents, three (10 percent), six (8 percent), and nine (six percent) were the most popular number of units. Six percent of the dance students and 13 percent of the music students enrolled for ten units; six percent of the dance and music students each enrolled for 11 units; and nine percent of theatre/drama/film students, for 12 units.

A series of questions in the student survey related to the number of college courses that students had completed in five areas. These are tabulated below for the total sample of 1079.

TABLE 5

Courses Completed

	English Composition, Reading	Humanities	Sciences	Mathematics and Computer Science	Social Science	Fine and Performing Arts
None	26.5 %	41.4 %	51.9 %	43.9 %	42.9%	23.1 %
One	19.7	16.0	17.3	19.9	16.3	11.6
Two	26.4	15.0	13.3	14.9	16.2	10.3
Three	13.6	10.1	6.6	8.8	9.4	9.3
Four	4.6	3.9	3.1	3.2	5.0	7.8
Five	2.0	2.1	1.0	2.3	2.6	4.9
Six	2.7	2.9	1.8	2.4	2.4	5.6
Seven and more	4.4	8.7	5.1	4.5	5.2	27.4
Mean	2.1	2.4	1.8	1.8	2.1	6.1
Median	2.0	2.0	1.0	2.0	2.0	4.0

It is interesting to note the number of "none" responses. Except for English Composistion/reading, which is required in most colleges, over 42 percent of the students reported completion of no courses in four areas of study. This may indicate that most of the students were freshman and/or that almost half were concentrating exclusively on the fine and performing arts. At the same time, one to three English courses were completed by 60 percent of the sample. The students who fall into the 35 and over age bracket tend to take fewer courses outside the arts while theatre/drama/film students tend to take more courses in the liberal arts. This latter group looks more like the transfer-prone student than any other in terms of their course-taking patterns.

The 35 and over age group (36 percent) also tend to have completed no courses in the fine and performing arts. By definition, however, most students in the fine and performing arts have completed most courses in this area of study.

Should a serious student of the arts enter a community college? The question is moot because few community college students have the luxury of choice. They typically do not select the college instead of a specialized conservatory because of its program but because it is a low-cost, readily accessible institution in which they can enroll regardless of their prior academic or artistic record. Auditions and portfolios are not required. Even so, the curriculum vitae of an impressive number of professional artists show community college study. And the arts faculty in many of the colleges have gained distinction in their own right.

CHAIRPERSON SURVEY

In order to obtain information about enrollment trends, program purposes and efforts, and relationships with community-based arts endeavors, a survey was sent to the chairs of fine and performing arts departments or divisions in 109 colleges. A total of 83 protocols were returned. This section of the report discusses the major findings from the chairperson survey.

Some of the colleges, particularly the larger institutions, had specific departments or divisions devoted to the fine and performing arts. In other colleges, these areas were embedded in the humanities or liberal arts curriculum sectors. For all 83 colleges where a chairperson had responded, the academic fields included in the departments or divisions were:

Art (ceramics, drawing, graphics, painting, photography, sculpture)	73 fields
Dance	27
Music	70
Theatre/Film	61
	231 fields

Dance, offered least frequently, appeared in predominately larger colleges and was often merged with physical education.

An increase in college-wide enrollment trends over the past three years was noted by respondents in 47 colleges. A decrease was indicated in nine colleges, and in seven, the total enrollment had remained the same. The average increase was 9.83 percent in the 47 growing institutions, and the average decrease in nine colleges with downward enrollment was 9.23 percent. For the 56 colleges reporting enrollment changes, there was an average increase of 6.46 percent, and for the total 63 colleges responding to this item, including the seven reporting status quo, the change in enrollment over the past three years came out as a 5.7 percent increase.

Enrollments over the past three years in the 81 fine arts departments or divisions revealed increases in 54, decreases in 10, and 17 remaining the same. Twenty-six people reported the percentage of increase, averaging out to be 13.33 percent per college. There was a 6.5 percent decrease for the two colleges reporting downward trends. Merging the increases with the decreases and averaging them for the 28 institutions whose respondents noted percentage changes reveals an increase of 11.94 percent. But when these figures are averaged for all 81 institutions whose respondents answered the question about fine/performing arts division enrollments but did not always indicate percentages, the average increase was reduced to 4.1 percent.

Moving from enrollment to curriculum issues, 21 respondents noted no new courses added. Although one person mentioned "several drama courses", which makes a precise count untenable, and several people indicated courses in English, communications, and professional speaking (which are outside the purview of the fine and performing arts), a fairly accurate count can be made of actual courses. One hundred eleven (111) individual courses were noted as follows:

Art (drawing, graphics, jewelry painting, sculpture)	31
Computer design	4
Dance	7
Humanities	16
Music	30
Photography	4
Theatre, Film, Acting, T.V., Stage	19
	111

The number of courses that were dropped from the curriculum falls considerably below those added, pointing again to enrollment increases but also to a more positive climate for the arts in community colleges. Respondents in 47 institutions said that no courses had been eliminated from the curriculum roster. A total of 32 courses were dropped among the participating colleges, as follows:

Art	15
Dance	1
Humanities	4
Music	6
Theatre/Film	6
	32

In 60 of the responding institutions, students are able to major in the arts for an associate degree whereas in 23, they cannot. Courses in the arts are required for graduation for non-art majors in 52 institutions. Responding to a question regarding the types of courses required for non-arts majors, 37 people cited the humanities; 11, art; and one each, theatre and music. The department chairs were also asked to rank the purposes of their arts programs.

TABLE 6

Purposes of Arts Programs

	Primary Purpose	Second Purpose	Third Purpose	Fourth Purpose	Fifth Purpose
Prepare students for transfer	51	19	10	6	1
Broaden the college experience	14	31	19	11	0
Enhance aesthetics	13	26	31	8	2
Skills for job	6	11	14	21	20
Hobby	0	8	5	20	43

A number of colleges exert special efforts to interest particular groups of students in the fine and performing arts. Recruitment efforts for students seeking careers in the arts are the most popular, with 58 college respondents so indicating. Especially designed courses for students seeking art careers numbered 33. Except for this group, no special efforts were mentioned by over 30 respondents for each of the possible categories (Table 7). For the 13 who designated recruitment efforts and for the five who indicated especially designed courses, the category "any other group" included adults, non-transfer students, women, the handicapped, high school students, and students over 30 years.

TABLE 7

Special Efforts to Interest Students to the Fine and Performing Arts

	Recruitment Effort	Especially Designed Courses	No Special Effort
Students seeking careers in the arts	58	33	16
Students seeking other occupational entry	25	20	39
Minority students	28	5	44
Senior citizens	23	21	40
Any other group	13	5	34

Advisory boards composed of lay citizens or practitioners are not popular in most community colleges. In response to a question regarding lay advisory groups, 26 respondents indicated that they exist in their colleges while 57 were negative. Some of the few positive responses are of interest, pointing generally to groups advising the theatre programs, concert series, music, and the arts. One college noted professional consultants for all its art majors; another college included among its seven member panel a member of a nationally recognized orchestra. Two colleges have a humanities board. One chairperson said that "We have had a council for five years but it's now inactive because we moved the best members to our Foundation Board"!

An open-ended question asking about major supporters of the arts programs within and outside the college netted some interesting results. Most of the 83 participants in this phase of the project responded to this question, and most of them cited more than one source. As indicated in Table 8, the chief support emanates from administrators and the community at large; the least from local business.

TABLE 8

Internal and External Support for the Arts

College Administrators	26
Businesses	3
Community Citizens	30
External Groups (arts councils, foundations, leagues)	14
Faculty	17
Students	13
	103

How the college arts programs related to arts councils, museums, and other community agencies was indicated by 71 individuals, with a total of 77 indicators. While most respondents (47) noted particular activities, 22 replied that there was no relationship with external agencies and eight, that there was close cooperation, unspecified. Among the more exact responses, the major effort (17) seems to be in jointly planning and/or offering programs or in the general support and advisement of community groups. Eleven (11) comments were directed to field trips and student activities in community facilities; and eight in jointly seeking external funding or in actual funding from a community group. Opening college facilities to community groups also generated eight responses, while three pointed to the sharing of mailing lists and/or joint publicity arrangements.

How do arts programs in the sampled colleges relate to those offered in the lower schools and in neighboring universities? Seventy-four (74) individuals responsed to this question, some encompassing more than a single example. The responses varied from describing the relationship in general terms (strong, average, poor) to more specific types of activities. These are presented in Table 9.

TABLE 9

Relationships

	Strong	Average	Poor	Noted but not rated
Relationship with unspecified groups	8	7	5	
Relationship with high schools	8		1	
Relationship with universities	2			
Articulation, unspecified				6
Articulation with high schools				5
Articulation with universities				4
Productions unspecified				1
Productions emphasizing high schools				10
Productions, emphasizing universities				1
Transfer				19

A few of the actual responses exemplify their tone:

** "Many local high school groups attend our drama productions. Our art instructors judge high school art contests and award scholarships. All high school students accepted in performing arts groups on our campus are awarded scholarships."

** "All of our courses are transferable to all colleges and universities, either in the students' major and/or in the general studies requirements. High school juniors and seniors are also able to enroll at (College) on a part-time basis while attending high school."

** "Music department is suffering because of the growing lack of music in the public schools."

** "We often have high school students play in our late afternoon jazz orchestra. We have had high school students in our studio art; we have university students in our plays."

** "Judge high school festivals and recruit students for summer work. Also long-range recruitment programs whereby students are introduced to the arts."

When chairs were asked to indicate the number of arts-related activities offered by their colleges, either on or off campus, during the past academic year, their responses were as follows:

TABLE 10

College Art-Related Activities, On and Off Campus

	Number of Colleges Responding	Number of Events in Responding Colleges	Range of Events in Responding Colleges
Art exhibits	23	148	1 - 14
Concerts, recitals, musical events	32	394	2 - 26
Lectures, seminars	16	80	1 - 18
Theatrical productions	30	99	1 - 07
Film series	14	71	1 - 18
Conferences or workshops	14	48	1 - 19
Other (Childrens events, trips to museums)	1	4	
TOTAL	130	844	

These events were funded variously - by participants, attendees, college funds, and/or external grants. Except for 21 that were funded by participants and one by external grants, art exhibits were funded by the colleges themselves. Similarly, most (228) concerts, recitals and musical events were funded by the college, with 132 funded by participants/artists and 36 by external sources. Sixty (60) lectures/seminars received college funds, while six were funded by the participants and 14 by external sources. On the other hand, most (49) theatrical offerings were externally funded, with 34 funded by participants and eight, by college funds. The colleges were responsible for funding 45 film series, with participants funding 25 and external sources, two. Conferences or workshops were also funded primarily by the colleges (29); 17 were funded by participants and two, by external sources. As a whole, the colleges provided most of the funds for the arts-related activities, with participants second, and external sources, last.

These activities involved several off campus agencies or organizations in planning and/or preparation. Most of this involvement related to art or musical groups; the least, to other community colleges, local universities, and organizations such as the Y's, churches, and synagogues, and civic organizations. Involvements were noted as follows:

TABLE 11

Activities Involving Off-campus Agencies

Senior citizen centers	21
Local art council, art society, museum, or gallery	39
Drama or theatrical group	27
Musical group (symphony, choral society)	37
Other community colleges	14
Local high schools	31
Local university	12
YWCA/YMCA, church, synagogue, civic organization (e.g. Kiwanis, Chamber of commerce)	14
Other	0
	195

When asked how their colleges should modify involvements with the arts, 50 of the respondents emphasized more association with community groups and 16 noted changed course emphasis. Of the 21 people who responded to the "other" choice, seven felt that better funding was needed; five suggested efforts to recruit more students into the arts programs, four pointed to the need for space expansion; three to more faculty support; and two to needed associations with professional groups in the community.

A much better response rate was stimulated by an open ended question relating to the future of fine and performing arts in the colleges. These responses can be arrayed according to expressions of positive views of the future, negative views, and the status quo, as well as to specific needs cited. In terms of the more global reactions, the most prominent response was positive, with 38 people noting that appreciation of the arts was growing and seven, that all is well. Negative or dismal future perceptions were indicated by 14 respondents, while six ascribed a status quo. In terms of specifics that the respondents felt were needed for future development, six each cited increased budget and better facilities. Three people indicated a need for more faculty support or better faculty, and two each pointed to external support and internal, administrative support.

In sum, the respondents to the arts chairpersons survey specified various ways in which the fine and performing arts could be supported at their institutions. Most people seemed to be satisfied with their college's programs and all of them seemed to have a good grasp of what was happening on their campuses.

CURRICULUM ANALYSIS

This curriculum count was based on classes offered in the fine and performing arts in 109 public and private institutions nationwide during the spring of 1987. These are the same institutions that comprised the student survey with the exception of Delgado Community College (LA), Indian River Community College (FL), and Northern Virginia Community College-Woodbridge, which were excluded from the curriculum count because they did not provide a complete listing of the classes offered.

The total student body enrollment in the 109 colleges in the curriculum count is 576,332. Their size breakdown is as follows:

1 - 1499 = 24 colleges
1500 - 2999 = 14 "
3000 - 6999 = 34 "
7000 or over = 34 "
Don't Know = 3 "

Of the 109 colleges in the curriculum, 102 were publicly funded and seven were privately funded.

TABLE 12

Percent of Total Classes Offered in the Fine and Performing Arts

Subarea	No. of Classes in Each Subarea	Percent of Total Classes Offered
VISUAL ARTS		
Design	254	6%
Graphics	258	6
Handicrafts	676	16
Painting/ Drawing	564	14
Special Projects	36	1
DANCE	245	6
MUSIC		
Instruments	981	24
Theory	371	9
Voice	412	10
Special Projects	13	1
THEATER		
Acting/Drama	177	4
Production/ Directing/ Stagecraft	131	3
Special Projects	7	1
TOTAL	4125	

See Curriculum Count Classification Scheme for examples of classes in each subarea.

CURRICULUM COUNT CLASSIFICATION SCHEME

(Examples given for each subarea)

Visual Arts

Design: three-dimensional design, color composition or design and theory

Graphics: printmaking, relief & intaglio printing, calligraphy, illustration (for reproduction purposes), cartooning, advertising design, commercial art, computer graphics.

Handicrafts: ceramics, sculpture, weaving, photography, jewelry-making, crafts.

Dance

Ballet, modern, jazz, classical.

Music

Instruments: orchestra, band, jazz and other ensembles, applied music, private lessons (on campus only).

Theory: music fundamentals, songwriting, eartraining and sight-singing methods, harmony, music reading, recording techniques.

Voice: choir, chorus, vocal ensembles, applied music, diction, private lessons (on campus only).

Theatre

Acting/Drama: all levels of acting, children's theatre, stage movement, play production--classes that focus on rehearsal and performance.

Production/ Directing/ Stagecraft: film production, scriptwriting, costume design, stage design and construction, makeup, play production--classes that focus on the technical aspects, such as makeup, costuming, etc.

SPECIAL NOTES:

The curriculum was counted in stacks: Several different levels of one course taught by one instructor at the same time, or different courses in one discipline of arts taught simultaneously. For example, stacked classes that include beginning and advanced-level sections, were counted as one class. This may have distorted the number of advanced courses reported here because the total number of advanced classes includes those stacks that have both beginning and advanced-level sections. (See pages 3 and 4 of the Student Survey, Sampling Methodology for more details on stacked classes.)

Stacks that contained sections from different disciplines were counted separately.

Day, evening, and Saturday classes were counted on the main college campuses only; satellite and off-campus classes were not counted.

Special projects and independent study classes were tallied under the subarea of a discipline if the topic of the class was listed in the schedule. For those that did not list the topic to be studied, the class was tallied under "Special Projects" for each discipline.

DID NOT INCLUDE:

Art, music, or theatre history or appreciation courses (except for courses that are specifically designed for music majors only)

Laboratory sections of classes

T.V. production classes

Music courses designed for elementary education students

Off-campus internships

Technical or business-related classes

Journalism classes, such as broadcasting or editing

TABLE 13

Percent of Total Classes Offered in the Fine and Performing Arts

Subarea	No. of Classes in each Subarea	Percent of Classes in Each Subarea	Percent of Total Classes Offered
VISUAL ARTS			
Design	254	14%	43%
Graphics	258	14	
Handicrafts	676	38	
Painting/ Drawing	564	32	
Special Projects	36	2	
TOTAL	1788		
DANCE	245		6%
MUSIC			
Instruments	981	55%	43%
Theory	371	21	
Voice	412	23	
Special Projects	13	1	
TOTAL	1777		
THEATER			
Acting/Drama	177	56	8%
Production/ Directing/ Stagecraft	131	42	
Special Projects	7	2	
TOTAL	315		

TABLE 14

Percent of Fine and Performing Arts Classes Offered at the Advanced Level*

Subarea	Total No. of Classes in each Subarea	No. of Advanced Classes in EachSubarea	Percent of Classes Offered at the Advanced Level
Art	1788	1097	61%
Dance	245	108	44%
Music	1777	1185	67%
Theatre	315	156	50%
TOTAL	4125	2546	62%

* See Specifications Used to Select Advanced Courses in the Arts in the Appendix.

SUMMARY AND CONCLUSIONS

The art education project conducted by the Center for the Study of Community Colleges in 1987-1988 provided much current information on students, staff, and programs in the community colleges of America. A general conclusion is that the arts are doing well. As the colleges have grown in average size over the past two decades, the arts offerings have expanded. Studio art and music are taught in more than 80 percent of the colleges and together account for 86 percent of the enrollment in the arts. Theatre and film programs are in more than half the colleges, dance is in one-third. Overall enrollments are increasing: twice as many colleges reported increases as compared with those reporting stable or decreasing enrollments over the prior three years. New courses are being added in all areas. In most colleges a student may major in the arts in an associate degree program.

The arts programs serve many purposes. They prepare students for transfer to universities, broaden the college experience, enhance aesthetic appreciation, prepare students for careers in the arts, and provide them with a setting for their avocational interest. Not suprisingly, some differences in perception of major purposes appeared when the staff was asked about primary program purposes and the students were asked why they were enrolled. Over half the chairpersons and half the students marked "transfer" as the primary purpose. But whereas only eight percent of the chairs thought "job entry" was most important, 25 percent of the students indicated that they sought job entry or upgrading through fine arts. And although none of the chairs marked "hobby" as their program's main purpose (60 percent of them placed it at the bottom of their list), 22 percent of the students said they were enrolled "to satisfy a personal interest (cultural, social)".

The curriculum is varied. The visual arts' 43 percent share of enrollment in the arts is comprised in the main of handicraft and painting or drawing classes, but graphics and design account for 28 percent of the enrollment. More than half of music's 43 percent share is in the instrumental classes; theory and voice make up the remainder. Theatre's eight percent share is split between acting and production.

A significant proportion of the arts enrollment is in classes for which there is a prerequisite. Ranging from 67 percent in music to 44 percent in dance, the average for all the arts is 62 percent. That is, five of eight students enrolled in the arts are taking second-level or advanced classes. This sequential pattern far exceeds that perceived in any other set of disciplines. As comparison, second-level enrollments in the humanities, sciences, social sciences, composition, and math average less than 25 percent.

The students taking classes in the arts differ somewhat from the community college norm. Their median age is lower (21 as compared to 25 for the overall group); they are more likely to be in college to prepare for transfer or for their own interests, less likely to be seeking job-entry skills; more likely to say that their college experiences have had positive effect. Black students are notably underrepresented.

A high proportion of the students in arts classes expect to make careers in the arts. Although only a small percentage had been involved professionally with the arts before attending college, 38 percent indicated that within five years they expect to be deriving a significant proportion of their income from the arts. Most of that group planned eventual transfer to a university or specialized conservatory.

The students over age 35 were a different subgroup. Fewer of them were employed, more were attending college because the arts program attracted them. Their dominant reason for taking the classes was to fulfill a personal interest. They tended to have prior experience with the arts: nearly half had been hobbyists and an equal number expected to continue that level of involvement.

This bimodal distribution --young people seeking careers in the arts and older students enrolled for their personal interest -- makes for a dynamic mixture. The staff indicated they were more interested in recruiting additional incipient professionals but did not suggest that the older hobbyists presented problems for them. In fact, they sought greater involvement with the surrounding community through presentations jointly sponsored with arts councils, museums, and musical or theatrical groups and suggested that the older, established citizens who take classes help provide such links.

Although enrollments in the arts have been maintained, the staff still seek greater numbers of students to fill the specialized classes. To a much higher degree than in any other field, the arts classes are offered in stacks - several levels of instruction in the same room at the same hour with the same teacher. This permits offering advanced instruction even where only a few students are available to take it. But the staff would prefer greater numbers of talented, dedicated students so that specialized instruction could be sustained in its own right.

Support for the arts programs comes from a variety of internal and external sources. Student enrollment is the bedrock of a viable program in the enrollment-driven community college but a chief executive officer or a strong community group with an interest in the arts can provide much to enhance the offerings. As example, most of the concerts, recitals, and art exhibits on campus are supported with college funds; the presidents typically influence such expenditures. And where externally derived funds are needed, as in presenting a lecture series, the support of an active community group can be vital.

High levels of support for buildings, staff, and equipment are seen where the college leaders favor the arts: Santa Monica College (California), Miami-Dade Community College (Florida) and Mt. Hood Community College (Oregon) afford prominent examples. In Iowa, Nebraska, South Carolina, and other states, where the community colleges are perceived more as occupational training institutes, considerably less involvement with the arts can be found. In general, nationwide, arts programs in the larger community colleges are as vibrant as any other curriculum. And in colleges where staff has effected joint arrangements with the state arts council or has brought community support groups together to form local arts councils, the programs are among the most prominent.

Certain issues of policy affect the arts in community colleges just as they do in the universities. Should study in the arts be part of the graduation requirements? In most colleges it is not. But fewer than 10 percent of the matriculants obtain associate degrees anyway, therefore imposing an arts class requirement would be more a symbol of institutional commitment than a contributor to enrollment in the arts classes.

A greater policy issue relates to the enrollment of people who seek neither academic degreees nor occupational entry certification. They find the community college studios well equipped and accessible, the faculty well trained and helpful. Most of the costs are borne by the state under prevailing reimbursement patterns that are arrayed as though all matriculants were degree-bound. Should the state pay for adults taking painting, drawing, and sculpture classes repeatedly? Efforts have been made in some states to limit the number of successive course enrollments. The community colleges in Florida require their students to show steady progress toward a degree. In California students may not receive credit (and the college reimbursement) for the same course more than twice. But in general the practice of providing community education under the umbrella of college-credit courses prevails.

The future of the arts seems positive. Among the chairpersons, optimists outnumbered pessimists by nearly three to one. Still, the Black students have not been brought into art education in nearly the proportion in which they attend the colleges, suggesting that in few instances have the arts been shown to be particularly pertinent for them. And, although many students seek careers in the arts, most of the curriculum is keyed to university transfer. (This may not be anomalous; the job in an arts field and the bachelor's degree may be related.) Art is not typically a requirement for graduation, hence enrollment is volitional, lacking a secure foundation. The students who take art classes for their personal interest with no intention of seeking a degree or transfer represent a high proportion of the credit-class, hence state-funded enrollment; yet, state policy usually is for adult education to be self-supporting. These issues show no tendency toward resolution. The arts in community colleges thrive, but within their own traditional boundaries.

This study has revealed several areas for further investigation. One is the college role in promoting arts outside the curriculum. The literature provides several examples of college efforts to sponsor community arts groups and activities, but little is known about the extent to which the nation's colleges engage in these activities or about the relationship between these programs and the regular, credit curriculum.

The role of the arts in general education is a second area requiring investigation, especially in light of the limited arts education provided in high school and the relatively small percentage of students who major in fine arts disciplines. Because the curriculum is a statement of institutional values, an analysis of how the arts are incorporated in general education requirements would reveal the implicit (albeit unstated) consensus as to what college graduates should know about the arts.

Finally, the college role in preparing students for careers as professional artists needs further clarification. How colleges go about this problem of providing a rigorous curriculum for fine arts majors while at the same time meeting the general education needs of the large number of nonmajors is an issue for further study.

REFERENCES

The works cited below deal with arts education at all levels, including elementary/secondary education, postsecondary education in general, and community colleges. This bibliography only claims comprehensiveness; however, within the scope of the community college literature (those items marked with an asterisk); works focusing on precollegiate education or on the university are included only as selections that represent major themes.

Several sources were consulted in the search for community college arts education:

Resources in Education
Current Index to Journals in Education
Dissertation Abstracts International
The Humanities Index
Art Index
Artbibliographies
RILM Abstracts of Music Literature
Music Article Guide
Music Index

Of these sources, the first three yielded the greatest number of citations. The next most helpful items were those reference tools dealing with music, reflecting no doubt the strength and visibility of music educators' associations. The area with the least amount of coverage is theatre arts; no specialized reference tools leading to the journal literature in theatre arts education were available.

Materials dealing with elementary/secondary or university education were drawn only from ERIC's Resources in Education and Current Index to Journals in Education. No comprehensive search was made for materials at these levels.

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APPENDIX

ITEM

1. Questions for Arts Faculty -- Santa Monica College pilot
2. Letter regarding draft survey
3. Student Survey instrument and responses
4. Chairperson Survey instrument and responses
5. Letter to presidents
6. Attachment to letter to presidents
7. Specifications for selecting advanced courses in arts
8. Sample of facilitator letter
9. Letter to classroom instructors
10. Letter acknowledging receipt of surveys
11. List of participating colleges
12. Dissemination of Findings

ITEM 1. Questions for Santa Monica College arts faculty

Questions for Arts Faculty -- Santa Monica College

1. What is the primary purpose of your program?

    Transfer to a university ______

    Prepare students for occupation ______

    Avocational/Recreational ______

    Entertainment for community ______

2. To what do your students aspire?

3. Where do your students go after leaving your classes?

    Do you follow-up on your students?

4. What would you say are your program's greatest strengths?

Opportunities?

Its greatest weaknesses?

Problems?

5. How do you separate the doing of -- from the appreciation of?

6. What are the qualities you look for in your instructors?

7. How do you draw students into your program?

Talent?

Commitment?

Interest?

8. What's the relationship between the credit program and the community service program?

Does one enhance the other?

9. What percent of your students are serious? Committed?

Dedicated to your program?

How many are noodling around? Dilettante?

Do you attempt to separate the them?

10. Do you have copies of tests that you use to screen and place students, or to assess arts interests?

ITEM 2. Letter regarding draft survey

CENTER FOR THE STUDY OF COMMUNITY COLLEGES
A NON-PROFIT CORPORATION

ARTHUR M COHEN
JOHN LOMBARDI
FLORENCE B BRAWER

1047 GAYLEY AVENUE SUITE 205
LOS ANGELES CALIFORNIA 90024
(213) 208 6088

January 9, 1987

Dr. James Catanzaro
President
Lakeland Community College
Mentor, Ohio 44060

Dear Jim:

The Ford Foundation has given us a 15-month grant to study the fine and performing arts in community colleges nationwide. This first portion includes a survey to ascertain students' involvement in and satisfaction with arts education programs. Later phases will seek information about enrollment trends, curriculum, program purposes and effects, and relationships with community-based arts endeavors.

We plan to survey approximately 1200 students enrolled in advanced fine arts classes in 120 public and private community and junior colleges in the United States during Spring, 1987. All sampling procedures will be similar to those used in our many previous studies of the humanities and sciences.

Would you take a look at the enclosed draft survey and give us your opinion of it? We have enclosed a sheet for your response. If you have specific suggestions about particular questions, send them along, too.

We look forward to hearing from you soon because we have to go to press with the survey by January 26.

Thanks very much.

Cordially,

Arthur M. Cohen
President

Florence B. Brawer
Research Director

AMC,FBB/gc

Encl.

ITEM 3

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

STUDENT SURVEY, SPRING 1987

N=1079

Your college is participating in a project funded by The Ford Foundation and coordinated by the Center for the Study of Community Colleges. We are surveying 1200 students nationwide who are taking courses in the fine and performing arts—asking about their personal characteristics, educational experiences, degree and career aspirations, and involvement in the college environment.

Your responses to this survey are confidential. They will not reveal your identity in any way, and they will not become part of your college record. We appreciate your participation in this effort, and thank you for completing this survey.

1. **How old are you?** _______ under 22, 50%; 22-34, 29.3%; 35 and older, 19.6%

2.* **Are you:** Male ☐ 39.0 Female ☐ 60.6

3. **Are you:**

American Indian	2.4 ☐	Asian/Pacific Islander	3.3 ☐	Black Afro-American	4.0 ☐
Caucasian White	87.3 ☐	Hispanic/Latino	7.1 ☐	Other	.9 ☐

4. a) **Is English your native language?** Yes ☐ 92.7 No ☐ 7.0

b) **Is it the language ordinarily spoken in your home?** Yes ☐ 91.9 No ☐ 5.7

5. **What was your grade point average in high school?** A ☐ 17.1 B ☐ 52.0 C ☐ 18.8 D ☐ .8 Don't Know ☐ 11.2

6. **How many hours per week on average are you currently employed for pay?**

None ☐	1-10 hours ☐	11-20 hours ☐	21-30 hours ☐	31-40 hours ☐	Over 40 hours ☐
31.0	10.8	19.5	17.3	14.1	6.8

7. **What is the most important reason that you are attending THIS college at this TIME?** (MARK ONLY ONE ANSWER)

To prepare for transfer to a four-year college or university	☐	51.8
To gain skills necessary to enter a new occupation	☐	18.4
To gain skills necessary to retrain, remain current, or advance in a current occupation	☐	6.9
To satisfy a personal interest (cultural, social)	☐	21.5
To improve my English, reading, or math skills	☐	.1

8. **If you marked "To Prepare for Transfer" in Question 7, what type of institution are you likely to enter?**

Comprehensive university or four-year college	☐	85.5
Specialized institute or conservatory	☐	11.8

9. a. **What is your major field?** (MARK ANSWER UNDER CURRENT MAJOR)

b. **What will be your probable major after you transfer?** (MARK ANSWER UNDER PROBABLE MAJOR)

	Current Major At This College		Probable Major After You Transfer	
Agriculture or Forestry	☐	.3	☐	.6
Art (such as Ceramics, Painting, Photography, Sculpture)	☐	28.9	☐	15.8
Biological Sciences (such as Biochemistry, Biology, Botany, Microbiology)	☐	1.1	☐	.7
Business (such as Accounting, Finance, General Business, Marketing)	☐	7.2	☐	6.3
Dance	☐	3.0	☐	1.9
Education	☐	5.9	☐	7.9
Engineering	☐	1.5	☐	1.4
Humanities (such as English, History, Philosophy)	☐	3.4	☐	2.3
Music (such as Instruments, Voice)	☐	17.5	☐	11.8
Physical Sciences (such as Astronomy, Chemistry, Earth Sciences, Physics)	☐	.6	☐	.6
Professional (such as Architecture, Pharmacy, Predental, Premedical)	☐	2.1	☐	2.4
Social Sciences (such as Anthropology, Economics, Psychology, Sociology)	☐	2.5	☐	2.1
Technical (such as Data Processing, Electronics)	☐	2.1	☐	1.0
Theater Drama/Film	☐	5.8	☐	6.1
Other	☐	9.1	☐	6.1
Don't Know	☐	13.8	☐	36.1

(Continued)

10. What is the likelihood of your obtaining a college degree or certificate?
(PLEASE INDICATE ALL DEGREES YOU HOPE TO OBTAIN AND YOUR BEST ESTIMATE OF COMPLETION.)

	Already Have One	Within 1 year	Within 2 to 3 years	Within 4 to 5 years	Within 6 or more years
Occupational Certificate	☐ 3.7	☐ 3.7	☐ 4.7	☐ 1.1	☐ .9
Associate	☐ 7.7	☐ 27.2	☐ 20.9	☐ 2.4	☐ 1.2
Bachelor's	☐ 7.4	☐ 1.6	☐ 28.6	☐ 19.6	☐ 4.1
Master's	☐ 2.1	☐ .2	☐ 1.6	☐ 13.7	☐ 12.7
Doctorate	☐ .6	☐ .2	☐ .3	☐ 1.1	☐ 7.7

11. How important were the following in your decision to enter THIS college? (MARK ONE RESPONSE IN EACH ROW)

	Very Important	Somewhat Important	Not Important
The availability of funds	☐ 43.3	☐ 26.6	☐ 20.7
The college is close to my home	☐ 45.6	☐ 32.8	☐ 15.8
The dance program	☐ 5.2	☐ 5.9	☐ 75.0
Dissatisfied with my job	☐ 10.2	☐ 12.9	☐ 62.6
Encouragement or recommendations from others	☐ 21.6	☐ 41.1	☐ 27.2
Faculty who are well-known in the fine and performing arts fields	☐ 27.9	☐ 39.3	☐ 32.0
Lessening of home responsibilities	☐ 7.7	☐ 15.7	☐ 63.7
The music program	☐ 21.7	☐ 14.4	☐ 52.5
Not eligible for admission elsewhere	☐ 3.2	☐ 6.4	☐ 76.5
The studio art program	☐ 22.8	☐ 17.2	☐ 49.2
The theater/drama/film program	☐ 10.8	☐ 12.9	☐ 62.6
To gain the experience needed for later transferring to a special arts program	☐ 34.7	☐ 22.0	☐ 32.5

12. For how many units/credit hours are you enrolled THIS term at THIS college?

In fine/performing arts classes .... 3-5 -- 30.3; 6-8 --18.8; 9 and over -- 25.0

In other types of classes .... 3-5 -- 14.4; 6-8 --13.0; 9 and over -- 31.9

13. How many college courses have you completed in each of the areas listed below?

	Number of Courses
English Composition, Reading	1 = 19.7; 2 = 26.4; 3 and over = 27.3
Humanities	1 = 16.0; 2 = 15.0; 3 and over = 27.7
Sciences	1 = 17.3; 2 = 13.3; 3 and over = 17.6
Mathematics and Computer Science	1 = 19.9; 2 = 14.9; 3 and over = 21.2
Social Sciences	1 = 16.3; 2 = 16.2; 3 and over = 24.6
Fine and Performing Arts	1 = 11.6; 2 = 10.3; 3 and over = 55.0

14. Compared to other students at this college, how would you rate your ability to do each of the following?
(PLEASE MARK ONE RESPONSE IN EACH ROW)

	Poor	Fair	Good	Excellent
Understand the implications of scientific and technological developments	☐ 7.6	☐ 34.1	☐ 41.7	☐ 13.5
Understand different political ideologies	☐ 10.1	☐ 35.1	☐ 38.7	☐ 12.7
Edit written material	☐ 5.4	☐ 29.0	☐ 41.9	☐ 20.2
Use algebra to solve problems	☐ 21.9	☐ 31.7	☐ 29.6	☐ 13.3
Understand art, classical music, drama	☐ 2.4	☐ 13.3	☐ 41.6	☐ 39.7
Perform in dance, music, film, or theater/drama productions	☐ 19.9	☐ 24.0	☐ 27.4	☐ 24.3
Create artistic works	☐ 7.7	☐ 20.6	☐ 37.6	☐ 31.5
Earn a living	☐ 4.7	☐ 15.3	☐ 43.1	☐ 34.1

(Continued)

15. **What type of involvement with the arts did you have BEFORE YOU ENROLLED in this college?**
(PLEASE MARK ALL THAT APPLY)

	Majored in the Arts in School or College	Occasionally Sold Work or Performed as a Professional	Participated as a Hobby for Personal Interest Only	Participated as an Amateur in Community Performances	Career, with Significant Proportion of Income Derived from Arts	Took Private Lessons/ Private Classes	No Involvement
Art	☐1 16.7	☐2 12.0	☐3 45.9	☐4 7.8	☐5 5.1	☐6 10.9	☐7 3.1
Dance	☐1 2.7	☐2 2.7	☐3 21.3	☐4 9.8	☐5 1.1	☐6 13.2	☐7 50.0
Music	☐1 9.2	☐2 9.5	☐3 34.1	☐4 24.7	☐5 3.3	☐6 31.6	☐7 25.7
Theater/Drama/Film	☐1 5.7	☐2 3.2	☐3 20.1	☐4 20.8	☐5 1.1	☐6 5.1	☐7 46.8

16. **What is your CURRENT involvement in the arts? (PLEASE MARK ALL THAT APPLY)**

	Majoring in the Arts in School or College	Occasionally Selling Work or Performing as a Professional	Participating as a Hobby for Personal Interest Only	Participating as an Amateur in Community Performances	Career, with Significant Proportion of Income Derived from Arts	Taking Private Lessons/ Private Classes	No Involvement
Art	☐1 27.4	☐2 12.9	☐3 35.4	☐4 5.2	☐5 5.7	☐6 4.4	☐7 30.
Dance	☐1 3.5	☐2 2.8	☐3 16.7	☐4 6.4	☐5 1.4	☐6 5.0	☐7 54.
Music	☐1 15.2	☐2 8.7	☐3 31.7	☐4 17.9	☐5 3.3	☐6 20.2	☐7 31.
Theater/Drama/Film	☐1 6.6	☐2 2.8	☐3 15.5	☐4 11.2	☐5 1.5	☐6 2.3	☐7 51.

17. **What type of involvement with the arts do you expect to have FIVE YEARS FROM NOW?**
(PLEASE MARK ONE RESPONSE FOR EACH ROW)

	High Probability	Possible	Not Likely
Will be majoring in the arts in school or college	☐1 27.8	☐2 28.5	☐3 37.9
Will be selling work or performing as a professional occasionally	☐1 33.8	☐2 28.5	☐3 32.1
Will be participating as a hobby for personal interest only	☐1 42.4	☐2 32.6	☐3 18.5
Will be participating as an amateur in performances in the community	☐1 19.6	☐2 37.8	☐3 35.3
Will be taking private lessons or private classes	☐1 23.1	☐2 38.6	☐3 31.9
Will be my career, with significant proportion of income derived from arts	☐1 37.6	☐2 22.3	☐3 34.7
Will be teaching in the arts	☐1 16.9	☐2 27.2	☐3 49.7
No involvement	☐1 3.4	☐2 7.9	☐3 74.3

18. **How do you feel about the following? (MARK ONE RESPONSE IN EACH ROW)**

	Strongly Agree	Moderately Agree	Moderately Disagree	Strongly Disagree
This college should sponsor more musical events on campus	☐1 37.5	☐2 47.5	☐3 9.8	☐4 1.1
It is easy to find a college staff or faculty member who is interested in my activities	☐1 41.4	☐2 42.2	☐3 9.5	☐4 3.5
This college should provide more exhibitions for art students	☐1 37.1	☐2 45.6	☐3 12.7	☐4 .7
This college has adequate facilities, such as studios, stages, darkrooms, kilns	☐1 19.1	☐2 41.5	☐3 22.2	☐4 12.0
The social environment of college is more important than my work	☐1 5.4	☐2 24.1	☐3 41.1	☐4 25.9

	Strongly Agree	Moderately Agree	Moderately Disagree	Strongly Disagree
This college should offer more theater and film presentations	☐1 27.2	☐2 51.2	☐3 14.0	☐4 1.7
I am enrolled in the college program I most want	☐1 58.0	☐2 28.6	☐3 7.0	☐4 3.0
If I were to start college again I would not select my present program	☐1 4.3	☐2 9.7	☐3 22.8	☐4 58.7
This college should place more emphasis on educating people in art, dance, music, theater/drama/film	☐1 28.0	☐2 41.2	☐3 22.3	☐4 3.3
My college program is leading to my goals	☐1 54.7	☐2 33.8	☐3 5.1	☐4 1.7
Career and occupational education are the most important functions of a community college	☐1 29.6	☐2 40.5	☐3 21.5	☐4 4.4
This college should be more helpful to students who want to transfer to universities than to those who seek jobs	☐1 19.4	☐2 33.5	☐3 31.3	☐4 9.1
Most faculty in my college program are involved in the arts as professionals	☐1 30.7	☐2 34.1	☐3 22.3	☐4 4.9
The quality of instruction in the fine and performing arts is better at this college than any other lessons or educational involvement I have had	☐1 35.9	☐2 35.2	☐3 17.8	☐4 3.8
The fine and performing arts are generally integrated in my daily life	☐1 44.6	☐2 36.5	☐3 10.8	☐4 3.4

19. **How much have your experiences AT THIS COLLEGE affected you? (PLEASE MARK ONE RESPONSE IN EACH ROW)**

	Very Much	Somewhat	Don't Know or No Opinion	A Little	Not At All
Gave me confidence	☐1 50.8	☐2 35.0	☐3 7.2	☐4 4.8	☐5 2.1
Helped me become more open to new ideas and people	☐1 50.0	☐2 33.5	☐3 9.5	☐4 4.9	☐5 2.0
Helped me develop employable skills	☐1 37.6	☐2 33.0	☐3 15.7	☐4 8.2	☐5 5.5
Increased my respect and liking for other people	☐1 34.4	☐2 39.3	☐3 15.0	☐4 6.6	☐5 4.7
Increased my self-awareness and insight	☐1 45.2	☐2 34.7	☐3 12.4	☐4 5.8	☐5 1.9
Informed me of alternatives	☐1 36.1	☐2 36.3	☐3 15.1	☐4 8.2	☐5 4.3
Integrated education with my personal life	☐1 39.3	☐2 35.6	☐3 15.0	☐4 7.0	☐5 3.2
Made me feel better educated	☐1 47.5	☐2 33.2	☐3 10.6	☐4 6.0	☐5 2.8
Made me more confused about my goals	☐1 5.2	☐2 13.3	☐3 19.2	☐4 14.4	☐5 48.0
Provided contacts in the art field	☐1 18.7	☐2 26.7	☐3 24.7	☐4 11.3	☐5 18.5
Provided contacts in the dance field	☐1 4.4	☐2 7.9	☐3 32.2	☐4 5.5	☐5 50.1
Provided contacts in the music field	☐1 14.3	☐2 17.9	☐3 25.0	☐4 8.7	☐5 34.1
Provided contacts in the theater and film industries	☐1 6.0	☐2 12.4	☐3 31.7	☐4 7.0	☐5 42.9
Provided focus and direction	☐1 33.1	☐2 38.4	☐3 14.8	☐4 7.0	☐5 6.8

Thank you for completing this survey.

Arthur M. Cohen
Principal Investigator

Florence B. Brawer
Research Director

ITEM 4

October 26, 1987

Dear Colleague:

We are conducting a study of the arts in community colleges nationwide. You are one of a small sample of arts chairpersons that we have selected to provided information. We would very much appreciate your responding. If you are not able to respond to some questions (e.g., regarding enrollment), please ask registrars or others for answeres. After completing this form, please return it to us in the enclosed envelope.

All information will be confidential, and at no time will your answers be singled out. Our concern is with aggregate data as discerned in a national sample. Thank you for your participation.

Arthur M. Cohen　　　　Florence B. Brawer

SURVEY OF FINE AND PERFORMING ARTS CHAIRPERSONS

(n = 83)

College: ______________________________

Department or Division ______________________________-

WHAT ACADEMIC FIELDS ARE INCLUDED IN YOUR DIVISION OR DEPARTMENT? (Please mark all that apply)

Art 73　Dance 27　Music 70　Theater/Film 61

OVER THE PAST THREE YEARS, BY WHAT PERCENT HAS ENROLLMENT IN THE COLLEGE AS A WHOLE

Increased 9.8% (n = 47)　Decreased 9.2% (n = 9)　Remained the same 7 ?

IN THE PAST THREE YEARS, HAS ENROLLMENT IN YOUR DEPARTMENT/DIVISION

Increased 13.3% (n = 26)　Decreased 6.5% (n = 2)　Remained the same 17 ?

WHAT COURSES HAVE BEEN ADDED?

See attached

WHAT COURSES HAVE BEEN DROPPED?

See attached

CAN A STUDENT MAJOR IN THE ARTS FOR AN AA Degree? Yes 60 No 23

ARE COURSES IN THE ARTS REQUIRED FOR GRADUATION IN ANY OTHER MAJORS?

Which ones? See text

Have there been recent changes? See text

PLEASE RANK IN ORDER PURPOSES OF YOUR ARTS PROGRAMS. (Mark 1 next to the primary purpose, 2 next to the second highest purpose, etc.)

Prerequisite to transfer ____ Enhance aesthetic appreciation ____

Provide hobby skills ____ Broaden the college experience ____

Perfect skills for better job opportunities ____

See text

HAVE SPECIAL EFFORTS BEEN MADE TO INTEREST ANY OF THE FOLLOWING GROUPS OF STUDENTS TO THE FINE AND PERFORMING ARTS?

	Recruitment Effort	Especially Designed Courses	No Special Effort
Students seeking careers in the arts?	58	33	16
Students seeking other occupational entry?	25	20	39
Minority students?	28	5	44
Senior citizens?	23	21	40
Any other group?	13	5	34

ADVISORY BOARDS COMPOSED OF LAY CITIZENS OR PRACTITIONERS ARE INVOLVED WITH MOST OCCUPATIONAL PROGRAMS. DOES YOUR COLLEGE HAVE A LAY ADIVSORY GROUP TO THE ARTS?

Yes 26 No 57

If yes, please describe. See attached

WHO ARE THE MAJOR SUPPORTERS OF THE ARTS PROGRAMS WITHIN AND OUTSIDE THE COLLEGE?

See attached

HOW DO THE ARTS PROGRAMS RELATE TO THE ARTS COUNCILS, MUSEUMS, AND OTHER COMMUNITY AGENCIES?

See attached

HOW DO YOUR COLLEGE ARTS PROGRAMS RELATE TO THOSE OFFERED IN THE LOWER SCHOOL AND IN THE NEIGHBORING UNIVERSITIES?

See attached

PLEASE INDICATE THE NUMBER OF ART-RELATED ACTIVITIES THAT YOUR COLLEGE OFFERED EITHER ON OR OFF CAMPUS DURING THE PAST ACADEMIC YEAR? HOW WERE THEY FUNDED?

See text

IN THE PAST ACADEMIC YEAR, HOW MUCH WERE THE FOLLOWING OFF-CAMPUS AGENCIES OR ORGANIZATIONS INVOLVED IN PLANNING OR PRESENTING THESE ACTIVITIES? (Mark all that apply.)

Senior citizen centers	21
Local art council, art society, museum or gallery	39
Drama or theatrical group	27
Musical group (symphony, choral society)	37
Other community colleges	14
Local high schools	31
Local university	12
YWCA/YMCA, church, synagogue, civic organizations (e.g., Kiwanis, Chamber of Commerce)	14

IN YOUR OPINION HOW SHOULD YOUR COLLEGE MODIFY ITS INVOLVEMENT WITH THE ARTS? (Please mark those that apply.)

More association with community groups 50

Changed course emphasis 16

Other See attached

WHAT IS YOUR GENERAL FEELING ABOUT THE FUTURE OF THE FINE AND PERFORMING ARTS IN YOUR COLLEGE?

See attached

WHAT COURSES HAVE BEEN ADDED?

Art Appreciation
Composition courses
English
Technical Theatre
Art for Elementary Education
Intro. to Commercial Music
Drama 30 - Rehearsal/Performance
Life Drawing
Electronic Music
Seminars in music appreciation
Scene Design and Stage
Brass Ensembile
General Art
Stained Glass
Handbuilt Clay
Advanced Sculpture
Art as a Profession
Graphic Design
History of Painting
Computer Graphics
Interior Design
Ensemble Groups
Printmaking
Vocal Techniques
Advanced Photography Studio
Video
Computer Graphics
Speech Communication
Radio
Film
Graphic Design
Color Photography
Computer Graphics
Composition
Graphic Design
History of Theatre
Figurative Ceramic Sculpture
Intro. to Commercial Art
Computer Design
Music Theatre III, IV
Music in the Theatre
Jewelry
Studio Art
Art Beyond the Classroom
The Business of Music
Dance
Art
Intro to Electronic Music
Video Production
Modern Dance
Jazz Improvisation
Pop Music Arranging
History of Musical Theatre
Several drama courses
History
Communications
Computer Graphics
Music for elementary education
T V Performance
Great Music Listening
Humanities
Dance Program
Art Appreciation
Dance (Ballet - Jazz)
Trombone Choir
Collage
Art History III (non-European)
The Opera Connection
Graphic Design Program
Layout and Paste-up
Aesthetics
History of Architecture
Fashion Design
Classical Guitar
Advertising Art
Public School Music
Advanced Ceramics Studio
Papermaking/Book Arts
Desktop Publishing
Radio/TV Broadcasting
Theatre
Television
Mass Communication
Composing and Arranging
Fine Arts Photography
Sound Technology
Music Fundamentals
Computer Graphics
Women's History
Fused and Flat Glass
Television
Theatre Dance I, II, III, IV
Brass Techniques
History of Rock and Roll
Survey of Popular Music
Stained Glass
History of Rock Music
Art Appreciation
Photography
The Cities
Comparative Arts
Backstage on Broadway
Ballet
Commercial Music
Improvisation for Theatre
Art - Raku

WHAT COURSES HAVE BEEN ADDED - CONTINUED

Music Ensemble
Religion
Beginning Classical Guitar
Music: The Performing Experience
Lighting Design
Intro. to Film Analysis
Music 110 Audio & Video Techniques for the Singer
Art and Music
Music and Computers
Intermediate Classical Guitar
Humanities 104: Visual Thinking
Intro to Scenic Design
Drum and Bugle Corps

WHAT COURSES HAVE BEEN DROPPED

Advanced Acting Workshop Production
Introduction to Acting
Introduction to Architecture
Band
Radio/TV Intro to Broadcasting
Watercolor
Fabric and Fiber
Sculpture
Painting II
Crafts
Concert Choir
Special Projects
Woodwinds, Brass, Percussion
Printmaking
Art
The Art of Entertainment
Dance
Art History
Introduction to Acting
Interior Design
Film Studies (one section)
Printmaking
Elementary Art Methods
Acting III, IV
Pottery
Music Drama
Advanced Design
Commercial Photography
Woodwind Ensemble
Baroque Music
Ceramics
Summer Theatre Workshop
Children's Literature

The courses that are used as requirements for graduation in majors outside the arts tend to be those that satisfy portions of the general education set. These are most often art history and appreciaton and music history and appreciation which satisfy humanities requirements. Theatre appreciation appears ocassionally in general education lists but dance does not. Performing arts classes rarely if ever required in any majors outside the arts.

ART COURSES REQUIRED FOR REQUIRED FOR GRADUATION IN OTHER MAJORS

Humanities
Art 1000 (only appreciation or
  intro courses may be taken)
Humanities
Art Survey
Music Appreciation
Theatre Appreciation
9 hours in humanities
Humanities
Studio Art
Drawing/2-D Design
Humanities as electives
Art Appreciation
Desgin 1, Drawing 1, Photography 1
for Graphic Design
Fine Arts Option (all AA degrees)
Art History I, II
Select from Art, Film, Music
Intro Courses
All occupational degrees
Art Appreciation
Film
Music Appreciation
Music Appreciation
Intro. to Film and Theatre
Humanities
All in order to receive AA
Humanities
Humanities
Humanities - G.D.E. requirement
Arts and Sciences Curriculum
Humanities
Liberal Arts
Humanities
General Education
Music
Art History

Humanities elective
Music Appreciation
Education
Music Appreciation
Novels
Art History
Architectural Interiors
Art and Music Apreciation
Fine Arts, Art History, Photo.
Fine Arts Course
Art Appreciation - as a G.E.
Humanities 201 & 202
Music Appreciation
Intro. to Film and Theatre
General Studies Requirement
Art or Music Appreciation
Art 101 Fundamentals
Art History or Interior De.
Liberal Arts
Humanities
Music Appreciation
History of Art
Education
Art Appreciation
Cosmetology
Communications
Art History
AA - 20 credits
Art History
Humanities
Humanities
Art/Music History
Art/Music Appreciation
Pre-Law
Art
Theatre

HAVE THERE BEEN RECENT CHANGES?

- Change schedule for next year with semester change
- 54 quarter hour
- Will be in Fall 1988
- The arts requirement has been strengthened in conversion from quarter to semester system.
- Yes, four years ago.
- Will be in 1988
- Recent requirement for A.J.A. degree
- New task fource created for General Education requirement changes.
- Addition of music performance to satisfy GED
- Curriculum revised 1984
- Core requirments
- Addition of Art or Music Appreciation for AFA
- Only five credits of "studio/performance" classes can be used for humanities requirement.

ADVISORY BOARDS COMPOSED OF LAY CITIZENS OR PRACTITIONERS ARE INVOLVED WITH MOST OCCUPATIONAL PROGRAMS. DOES YOUR COLLEGE HAVE LAY ADVISORY GROUP ARTS?

IF YES, PLEASE DESCRIBE.

- We have an advisory board both for the theatre program and the concert series.
- Influential members of the foundation support all arts programs.
- Individual advisory groups for each area - Visual Arts 3, Dance 1, Music 2, and Theatre 2.
- "Friends of the Arts" - interested lay citizens with expertise.
- Theatre Department
- Photography/Graphic Design
- We have professional consultants for all our art majors.
- Seven members including secondary educators; Philidelphia Orchestra members, Music merchandiser; free lancers, etc.
- Commercial Art, as a vocational-technical program with a fine arts component, must have an advisory board. We have 12 people on our board representing areas of design illustration, photography, graphic arts, gallery management.
- Advisory board made up of citizens and college personnel meet twice a year.
- Five members.
- Topic board for summer program.
- Local museum, artists and business persons.
- Artists and Lecturers Selection Committee.
- For the gallery.
- Four County Arts & Humanities Advisory Councils.
- Humanities Board.
- Visual communication offerings - this required by State Board.
- Commercial art, professional photography.
- Theatre Program Advisory Board - made up of approximately 10 people from the community; advises on curriculum and program.
- Mixed members are involved in art crafts, design, and merchants and general public.
- We have had a council for five years but it's inactive now because we moved the best members to our Foundation Board.
- Outside help with the summer program (theatre).
- We have an advisory committee of professionals for the communications technologies (radio/TV broadcasting, video production, and production graphics).

WHO ARE THE MAJOR SUPPORTERS OF THE ARTS PROGRAMS WITHIN AND OUTSIDE THE COLLEGE?

- Community patrons.
- General public attends some functions. We get very little P.R. from the local media.
- Symphony group, several arts groups.
- Two individuals plus, the college president and dean.
- Community supporters: leaders in the community and administrators.
- Foundation and patrons.
- The faculty and division head, but few others internally.
- Those who attend our presentations.
- Art faculty members.
- Faculty with Liberal Arts departments; college administrators.
- Art League, theatre people in the community; the theatre has a community board.
- Self-supporting, college funds, and Palm Beach Junior College Foundation.
- Major supporters within college: faculty, staff, students and theatre patrons.
- Theatre depends on box office for 6/7 of its budget; 1/7 comes from student funding. Primary audience served is not students but theatre- going townspeople. We have a local community theatre and art centerthat provide most of the "public access" to the arts. We concentrate on diversifying and presenting material no one else can or will.
- Administration; outside private donors.
- Students, a small percentage of working artists and craftsmen, and some appreciative community members. This community does very little to support the arts.
- Transfer students.
- Faculty and arts students.
- For music - no outside support as yet.
- Local arts councils, local museums.
- Cultural Events Faculty Committee.
- The arts faculty.
- Nevada Council of Arts.
- Liberal Arts Division
- Dean of Humanities, V.P. for Educational and Student Services; no particular support outside the college.
- Alumni, employers of our graduates; admissions and administration support heavily.
- President of the college, V.P. for Instruction.
- Absolutely none!
- The college faculty and administration as well as a sizeable group from the community.
- The college, through budgeting, the community, through attendance; the College Foundation, individuals.
- Parents and area residents.
- Provost, Dean of Instruction and fellow faculty. Senior citizens and public libraries.
- Inside; respective departments, outside; none.

WHO ARE THE MAJOR SUPPORTERS OF THE ARTS PROGRAMS WITHIN AND OUTSIDE THE COLLEGE? continued

- Program faculty (art/commercial art) and others teaching music, drama, etc. Our program is well endorsed. General community support strong in terms of attitude, but weak on fiscal side, although we have a strong state arts agency.
- Administration, Junior League, AAUW.
- Humanities division, community theatre groups and Arts Councils. The college in general supports the arts.
- I'm not certain what you mean be "supporters", but we are supported by students, faculty, and community citizens as far as our audiences are concerned.
- Arts faculty.
- Springfield Arts Council.
- Transfer students and adult learners.
- Patrons and students.
- Dean of Humanities, V.P.A.A. Nothing outside except funds applied for.
- Teachers in the Division of Fine Arts and Communications. People in the community who also support the community concert effort.
- Administration.
- Patrons from within the community.
- The adult population, 40 and above.
- Faculty and administrators associated with the programs.
- Local businesses and arts organizations and student activities and administration inside.
- Businesses/Banks.
- The faculty and some administrators.
- Olney Arts Council.
- Joint support: community and student body.
- The college supports all programs with a $30,000.00 budget.
- Faculty, administration and general public.
- College personnel and winter visitors to Florida.
- Entire college and city community.
- Scholarships from individuals and community organizations.
- Students enrolled in classes.
- Staff, students, community arts groups.
- Arts faculty.
- Faculty, staff, students, administration.
- Community arts organizations, news media, general patrons of the arts.
- We are setting up a board of directors to assist us in raising funds for a college-wide concert series.
- Within: two full-time art faculty and one full-time music faculty, outside: interested local area residents (hobbyists).
- Administration and faculty and community (public relations effort).
- The faculty of the department and a following of senior citizens enrolled in the program.
- Hummanities division and continuing education.
- Administration and private community members.
- Dean of academic affairs and program coordinator.

WHO ARE THE MAJOR SUPPORTERS OF THE ARTS PROGRAMS WITHIN AND OUTSIDE THE COLLEGE? continued

- Alumni, friends, college administration; community support of drama is good.
- Within; students and administration, outside; general public and network of donors.
- A variety of college and community people are the major supporters.
- Individuals; businesses, Alabama Council on the Arts, Mountain Valley Council on the Arts, and local churches.
- The United Arts Council, the administration of the college, and arts organizations.
- Community and staff support very good; administration support poor to hostile.

HOW DO THE ARTS PROGRAMS RELATE TO THE ARTS COUNCILS, MUSEUMS AND OTHER COMMUNITY AGENCIES?

- Tyler Museum of Art is on campus and art students takeadvantage of exhibits. Speech students present programs as requested by many community groups.
- Close cooperation and support.
- Little or no interaction.
- Not in our town.
- Very little.
- The community is informed of events, productions and gallery exhibits.
- No real ties and little communication.
- Local art clubs encouraged to participate in courses and bus trips to museums. More effort is needed.
- Student and community involvement.
- Independent.
- Little or no relation.
- Community cultural arts foundation.
- We really are a "stand-alone" arts intitution with two recent exceptions - a quilting conference done with the local quilting guild, and an AIDS conference done with the two hospitals. In the graphic arts, our gallery often has one-person displays of photography, pottery and painting.
- Working relationship with state government council also local arts councils.
- Students are encouraged to become involved with local agencies, but there aren't many.
- We have two galleries; invitational and student.
- Very little contact.
- UMA administers a community arts program called Forum A which operates a performance series, art exhibts and school performances for grades K-8 in surrounding towns. Partial funding is from the Arts Commission and from individual and corporate contributions.
- Well; we support each other's programs.
- No relationship at this time.
- No relationship.
- We have gallery open to the community.
- We notify the Illinois Arts Council of all perfromances and gallery exhibitions.
- Not at all!
- The art program uses the museum on campus for exhibits, etc. The musicand dance program works in conjunction with thecity parks and recreation program.
- We work closely - by providing facilities, instruments, materials, etc. - with the community playhouse, the community band and the local art council.
- Reciprocate programs and materials.
- Provide freshman and sophomore-year art experiences.
- More on the level of general cultural environment in the communityratherthanthrough specific integration or coordination. We use museums, galleries, etc. as specific resources to extend our teaching.
- Advisory and support.

HOW DO THE ARTS PROGRAMS RELATE TO THE ARTS COUNCILS, MUSEUMS, AND OTHER COMMUNITY AGENCIES? continued

- We work with them in terms of equipment and any other help we cangivethem - some members of the college sit on community councils.
- No relationship.
- Resource.
- We get some suport from councils.
- Receive PA connection on the Arts grant money each year to pay for poetry reading - annual event.
- The community concert people seem to feel that we compete with them. Wehave a good on-going relationship with private music teachers in the the area, especially those who teach private piano lessons.
- We are in a small community (1200) so there are not many of those kinds of groups.
- Work with art council with exhibts, music programs, etc.
- Through coordination of some programms, use of each other's resources, information sharing.
- Some are funded by these groups.
- We work occasionally with the South Carolina Arts Commission.
- They don't.
- None.
- There really are no other arts programs in our town of Nevada.
- On each other's mailing lists.
- Through the gallery primarily and special ticket deals for students.
- Excellent relationship with all of the above; especially the Vero Beach Arts Center.
- Strongly.
- Some courses require attendance to exhibits and performances. Individual instructors participate in exhibits and performances.
- We offer Art Beyond the Classroom intended to extend our educational component to visit external agencies.
- Arts Council has office on campus. Work closely with arts council. Have $21,500 grant from the City of Fairfield to help support theatre.
- We relate very well; we have a close network connection; we work together.
- At present we have very little contact with them.
- Grants from county and state arts councils; classes mean field trips to museums.
- Exhibitions (students); museum lecture as participant.
- We make field trips and give assignments which encourage students to go to museums to write reports. We send representatives to art councils.
- Currently, fundraising for an on-campus art gallery is taking place. Local art groups involved.
- Not at all, so far.
- Joint art showings.

HOW DO THE ARTS PROGRAMS RELATE TO THE ARTS COUNCILS, MUSEUMS, AND OTHER COMMUNITY AGENCIES? continued

- Joint art showings.
- Loosely.
- We apply for grants, bring in performances, distribute information.
- We are an active member of the arts council. On the advisory level - relate with other symphony and theatres.
- Applications from the college to County Art Council for grants; art courses offered by the college taught at Triton Museum (Santa Clara County).
- We are linked with an arts organization that provides instruction for handicapped adults.
- College groups work in conjunction with the arts councils, churches, clubs in planning programs and course offerings.
- We are an associate member of the United Arts Council.
- Attempt to integrate often frustrated by administration.

HOW DO YOUR COLLEGE ARTS PROGRAMS RELATE TO THOSE OFFERED IN THE LOWER SCHOOLS AND IN THE NEIGHBORING UNIVERSITIES?

- Close cooperation and support.
- Many local high school groups attend our drama productions. Our art instructors judge high school art contests and award scholarships. Allhigh school students accepted in performing arts groups on our campus are awarded scholarships.
- Only informally as far as I am concerned.
- Well articulated.
- Fair - lessons are provided.
- We do not have a full time music/arts program.
- Some; no active effort.
- Student transfer courses to neighboring universities. Music andartelementary education students observe elementary education classes.
- Strong relationship with area elementary and high schools.
- Many courses articulate to local state university.
- Continuing and remedial.
- Only through AA degree for transfer students.
- Working on liaison with high schools.
- We prepare students for the four-year campuses at a transfer institution, we have little relationship to the other colleges, unfortunately.
- Pretty good relationship and rapport.
- Similar, for easy transfer of credit.
- We put out a top product to the university located with in the district.
- For music - totally different offerings.
- We recruit local high schools; invite them to our programs.
- We have no extra-curiicular activities such as theatre at this time. No relationship with non-campus activities at other schools at this time.
- Articulation.
- Cooperative efforts.
- We are unique in emphasizing professional training in the arts with carefully supervised internships.
- Visual arts; annual high school student exhibition.
- Presentations are internal or for recruiting at high schools.
- All art, music, and dance courses are transfer courses.
- All our course are transferable to all colleges and universities, either in the students' major and/or in the general studies requirements. High school juniors and seniors are also able to enroll at Platte on a part-time basis while attending high school.
- Some involvement by local high school students.
- Up until this year, our students could transfer to the University of Hawaii Art Program. They have made major changes this year causing possible transfer problems for our students.
- Comparable.

HOW DO YOUR COLLEGE ARTS PROGRAMS RELATE TO THOSE OFFERED IN THE LOWER SCHOOL AND IN THE NEIGHBORING UNIVERSITIES? continued

- We are concerned with expanding the experiences provided in secondaryeducation,and do coordinate certain classofferings within the system of public education. Our program in commercial art includes both transfer level courses which articulate with the4-year university as well as collegiate courses with a more professional orientation.
- Class offering, workshops, reference and support activities.
- We try to work with the high schools by bringing class to their schools; as regard to universities, our major interest is to transfer students into their programs.
- No relation to lower school program. Curricula are designed to facilitate transfer to the state university system.
- Transfer only.
- Bridge.
- Matriculation.
- They are fully articulated to upper division schools per SBHE
- To some extent, but perhaps not as much as we should. We are currently working on this a one of our priorities.
- Compatible.
- No relationship.
- The first year program is comparable to any neighboring university. The second year program is less than that of the university.
- We often conduct demonstrations and lectures in the lower schools as a way of publicizing our programs and faculty. We visit regularly with university faculty.
- Sometimes we share programs or have an afternoon program on our campus, an evening one at another college.
- O.K.
- Usual articulation meetings and agreements.
- Fairly well.
- Some joint workshops and programs.
- We provide much more programming.
- Closest university is over 100 miles - little coordination. Excellent transfer with state universities. They actively recruit our students; close relationship with high schools.
- Directly.
- Providing foundational courses fulfilling the first and second year requirements of the universities.
- An articulation program includes ASU, NAU, U of A, as well as Metro Tech, a high school for vocational education.
- Coordination not all it should be in these areas.
- Well; we articulate well with high school faculty especially.
- Our courses are specifically designed to meet the requirements ofthe state universities in a unique agreement that guarentees transferability of all courses.
- Annual gallery exhibit of lower school art.
- Cooperative effect with faculties.

HOW DO YOUR COLLEGE ARTS PROGRAMS RELATE TO THOSE OFFERED IN THE LOWER SCHOOL AND IN THE NEIGHBORING UNIVERSITITES? continued

- We had a vital relationship with area high schools over the past five years in the PAVAC program; that has been superseded by the establishment of the New World School of the Arts. We have a program which is articulated with the local universities arts programs.
- Music department is suffering because of the growing lack of music in the public schools.
- Vocational-tech arrangement with local high schools; articulation with neighboring colleges.
- None.
- Don't know but good idea to find out.
- We often have high school students play in our late afternoon jazz orchestra; we have had high school students in our studio art; we have U.W. students in our plays.
- Judge high school festivals and recruit students for summer work. Also long range recruitment program whereby students are introduced to the arts.
- High degree of articulation to local colleges and universities.
- We have done little to articulate with the lower schools. Most of our courses are directly transferable to universities.
- College groups perform at elementary and secondary schools in the area and at other colleges.
- Excellent university articulation and informal relationships with local schools.
- Offers transfer and liaison with both.

IN YOUR OPINION HOW SHOULD YOUR COLLEGE MODIFY ITS INVOLVEMENT WITH THE ARTS?

- More funding/faculty/construct auditorium.
- Good support now.
- Need more full-time faculty in specialized areas.
- Need a real department chairperson with clerical support.
- Growth with emphasis on more breadth in training for students.
- More recruitment.
- Administration wants to concentrate on high schools.
- We have a strong self-sustaining program.
- Recognize the arts as central in human development!
- Support by involved, informed interest and funding.

WHAT IS YOUR GENERAL FEELING ABOUT THE FUTURE OF THE FINE AND PERFORMING ARTS IN YOUR COLLEGE?

- More funding and faculty must be added to grow or continue at presentlevel, and construction of an auditorium and music classrooms is a must.
- Support from the state is miminal. The humanities building has been taken off the Tenn. Higher Education Commissioner's priority list completely.
- Awareness of and appreciation for the performing arts is growing,and I see a bright future for expansion of activities and course enrollments.
- Far below its full potential; a lot of talk and little doing. Facilities need to be improved and enlarged. Visual arts faculty teach too many hours.
- We have a remarkable and outstanding program - almost unique for a community college.
- Waldorf has been very strong in the arts for 70 years and looks to be continuing that trend: out of 400 students in the school, 130 are in music. Art has similarly fine numbers.
- I have a very strong feeling that it is going to decrease - especially in the area of art programs - painting, drawing, etc.
- Enthusiastic.
- The focus of the college is now on career programs. The arts are considered superfluous, no administrator above the Division Head level has a liberal arts or arts background.
- The future is bright. Enrollment, participation, and audience appreciation are strong.
- Our program is limited by a lack of permanent facility. As soon as our college is authorized to add buildings more room should become available.
- Good - I am a new administrator and the first one over humanities with a deep interest in the arts.
- Continues to provide opportunities for all community residents.
- With the coming performing arts center and our two new theatres, plus new courses to enhance academic programs I believe the future has excellent possibilities.
- The future for fine arts, I believe, should be tempered optimism. Instruction is excellent - facilities are almost non-existent. there is a modicum of community support.
- Dismal. Emphasis is on languages, natural sciences and math - in curriculum and is school budget. Arts will have a tough time.
- It is a bleack outlook - funding cuts are reflected in fewer professors and more required "service" courses (public speaking, interpersonal communications, etc.) allowing less time for teaching in the arts. Funding is complicated and with administrative charge-backs more money actuall means a lower amount to spend while costs of everything increase yearly (even if only marginally).Paying audience in the age of the inexpensive video rental is more and more difficult to attract, and the theatre-going generation has not passed on the trait to their children.
- Very good future, lots of support.
- Slow growth of enrollment in the art, music and theatre classes.

WHAT IS YOUR GENERAL FEELING ABOUT THE FUTURE OF THE FINE AND PERFORMING ARTS IN YOUR COLLEGE? continued

- We are on an upswing. As the new chairman I'm overhauling the entire program.
- Frowning acceptance of the arts as something more than a frill, a leisure-time activity, except continued growth in enrollment.
- Guarded optimism for growth and prosperity.
- Music is dying. Soon we will not be able to offer a music major. Private lessons too costly; too much competition for our music majors at 4-year schools.
- We are working to improve activities on campus, particularly through a newly-motivated Cultural Events Committee. The future looks brighter. Faculty and administrative support will be needed.
- Until enrollment increase in existing courses, the future will be "status quo".
- Healthy.
- Our art program is the larges and strongest department on campus (30% of all students). Majors in commercial art, fashion design, crafts, fine arts management. We grow every year.
- Future is good - need more appropriate studio, rehearsal and performance facilities.
- Grossly understaffed, has no public relations officer, anisolationist group of vice-presidents, overworked Deans, a destructively militant labor union, incompetent clericl people from over-emphasis on affirmative action. City funding is 10% below what was promised;too much paper work for department heads and president who is still "cleaning house".
- We are in the process of getting Board approval of a bond issue which is to be used to construct, among other facilities, a fine arts center for art, music and dance with a large auditorium.
- They will remain strong. We have an excellent faculty, a most supportive administration and very good participation, attendance and support from our communities.
- Hoping that it will get better.
- Growing interest and focus of campus.
- During the last ten years students enthusiasm has waned among the general school population, opting, I believe, for career training.
- We have an excellent program of instruction but unfortunately not a lot of on campus activities and resources to support that, especially in the visual arts. Our main problem is lack of adequate space and facilities for a proper gallery as well as performing arts activities.
- Optimistic.East Texas has historically been behid in this area and awareness is growing.
- Great! We are on the move. The new program will help - new theatre, new TV studio, radio studio - all will help bring the art out in the open.
- I feel positive about this. My response is based primarily on the level of committment of the college administration to the importance of the Fine Arts Division as a necessary part of a liberal arts college.
- Should remain stable and viable.

WHAT IS YOUR GENERAL FEELING ABOUT THE FUTURE OF THE FINE AND PERFOMING ARTS IN YOUR COLLEGE? continued

- More effort is needed to identify the students interested in fine arts.
- It is better for Fine Arts.
- Excellent!
- Not a bright future.
- Very promising as fine arts are being promoted by the president of the college.
- Good!
- A good, successful program which meets its aims.
- Budget restraints will limit the future.
- Healthy, growing, currently on a roll in terms of general interest in the community for event programming. Academic strength is good, but could be stronger.
- Our campus is situated in a rural region and is unsuitable for evening performances. Noontime events are well attended but senior citizens and people who work find it difficult to attend because of weather or scheduling.
- Dim.
- Stay about the same.
- Not a pretty picture. The new administration is budget oriented and very sports minded. I fear financial support will be lacking.
- It will get stronger as we are increasing our budget to "enlighten" more of the Nevada and community. We are building a new $ 3.4 million dollar performing arts center completed in the fall of 1989 which we hope to draw some big names for the opening.
- It is improving; growing; becoming more involved campus, community, fellow colleges etc.
- Strong.
- Excellent future. The fine arts programs has tripled in size during the past five years. All areas - jazz, symphonic, theatre, dance and art are supported. Performing groups play for a packed house.
- Excellent, quite strong.
- The involvement and relative value of the arts in the life of the college will probably echo the same levels found in society at large.
- We tend toward "art as recreation" in the studio classes. Art History remains strong as a "humanities" and visual communication a strong program in vocational education.
- This area must be constantly justified to the administration in order to maintain support.
- Must develop more contemporary program emphasis.
- Only positive. We have just voted to build an $18 million dollar performing and cultural arts facility.

WHAT IS YOUR GENERAL FEELING ABOUT THE FUTRUE OF THE FINE AND PERFORMING ARTS IN YOUR COLLEGE? CONTINUED

- We are introducing a new block of courses designated for late afternoon and early evening hours. These courses will be designed to provide practical information and experiences in theatre, arranging, sound recording, improvisation and commercial music for public school teachers and professionals currently in the field.
- Holding in most areas, probably growing in music.
- Very good.
- We are under construction and college enrollment will come bakc in 2-3 years.
- They are doomed. Neither students or adminstration are interested in the fine arts. Very talented or promising students willbe served by the New World School; others will eventually not have a place to develop skills in the arts.
- Art devpartment has a strong faculty and should continue to do well. "Music and computers type courses may have a future. The performing groups may have a future if they meet evenings. In general the number of people and quality of musical experience has declined and continues to do so.
- The trend seems to be toward commerical art. Fewer students are involved in fine arts programs.
- Excellent if more scholarships and budget funds get approved. The current adminstration supports the arts well.
- Hope it improves.
- I think the role of the fine arts will remain about what it is as long as we keep the strong faculty we have. Music is the area that may decrease because of so little music in the high schools and enrollment problems we have been unable to turn around. Drama could increase if we could get funds for another faculty member and improve the facility; we are working on this.
- Very confident. I am happy!
- Still in need of internal growth. Music program needs a degree curriculum.
- Enrollments in art classes have declined somewhat but our art instructors have, unfortunately, shown little interest in promotional or community activities. In contrast our music facultyare very active recruiters and enrollments have remained strong in their program.
- A new performing arts center is an important goal in our long range plan.If this becomes a reality, the future will be promising.
- I feel the lack is financial support for students majoring in the arts at the community college level. They support university, yet our program is equal to first two years for any art or music student before they go to their art college or university.
- Good if we change to meet needs of retirement, community and job-related skills.
- Very poor/much deterioration in two years.

ITEM 5. Letter to Presidents

CENTER FOR THE STUDY OF COMMUNITY COLLEGES
A NON-PROFIT CORPORATION

ARTHUR M COHEN
JOHN LOMBARDI
FLORENCE B BRAWER

1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

January 14, 1987

Dear President

In recent years we have conducted several studies of the liberal arts in community colleges nationwide and we summarized our findings in The American Community College and in a forthcoming book, The Collegiate Connection. Now, under a grant from the Ford Foundation, we are studying the fine and performing arts.

One portion of this current study includes surveying a small sample of students who are taking advanced courses in art, dance, music, or theater, asking about demographics, participation in college activities, course-taking patterns, and future plans.

We would like your college to participate. If you agree, please send the name of a person on your campus who is involved with the fine and performing arts--a dean, division/department head, or faculty member--who can assist in distributing and retrieving the survey forms and who can respond to a later survey about arts education and performance. We will also need your catalog and schedule of classes for spring 1987.

Our procedure is to draw the names of between two and six fine and performing arts class sections from your class schedules. We then send packages of survey forms to the facilitator who in turn arranges for the forms to be completed by students in those classes. The forms take around 20 minutes to complete.

We hope you can participate. Please return the enclosed form to us.

Cordially,

Arthur M. Cohen
President

Florence B Brawer

Florence B. Brawer
Research Director

AMC,FBB/gc

Encl.

ITEM 6. Attachment to letter to Presidents

Arthur M. Cohen
Center for the Study of Community Colleges
1047 Gayley Avenue, Suite 205
Los Angeles, Ca 90024

Dear Dr. Cohen:

Yes my college will participate in the Ford Foundation/Center national survey of students in community colleges.

Enclosed is a catalog and a schedule of the classes we will offer in March-April 1987.

The name of the facilitator who will coordinate activities between our college and the Center is:

____
(Name)

____
(College)

____
(Address)

____
(City) (State) (Zip)

____
(Phone)

ITEM 7

Specifications Used to Select Advanced Courses in the Arts
(Art, Dance, Music, Theater/Drama/Film)

Classes that should be included:

Prerequisite listed

Choral, ensemble, performance groups that put on public shows

Permission of the instructor required

Prerequisite "recomended"

Same numbered class with different levels that may be taken repeatedly

Applied music classes and private lessons (with times to be arranged)--select advanced courses only, if they are designated (usually the various levels are grouped together)

Second-level classes such as Drawing II should be selected, even if they do not list prerequisites

Stagecraft (lighting, construction of props, stage design)

Independent study and project classes

Electronic music--equipment use for composition, mixing, synthesizers, etc.

Saturday and evening classes

Do not select:

Art or Music history and appreciation classes

Technical or business-related classes such as, sound equipment engineering or band or theater management.

Journalism classes such as broadcasting, editing.

Classes offered off-campus

Laboratory sections of classes

Note:

Dance may be listed under Physical Education

For Art, see also Commercial Art or Graphics, and include those classes which emphasize studio arts skills such as drawing, design, and photography.

Art courses may be listed under Humanities

ITEM 8. Sample of a facilitator letter

CENTER FOR THE STUDY OF COMMUNITY COLLEGES

A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

March 10, 1987

Dr. Allan Skillman
Casper College
125 College Dr.
Casper, Wyoming 82601

Dear Dr. Skillman:

In recent years we have conducted numerous nationwide studies of community and junior college students, staff, and curriculum, particularly in the liberal arts. Now we are studying the fine and performing arts. One portion of this Ford Foundation-sponsored study includes surveying a sample of students, asking about demographics, participation in college activities, course-taking patterns, and future plans.

We have contacted President Lloyd Loftin, who has named you as a facilitator to help distribute the surveys to the students in the randomly selected classes noted below. Please contact the instructor and make arrangements to have the surveys completed by the students in class. The form takes less than 15 minutes to complete.

ART-102 01	BASIC DRAWING II	MW	9:00-11:50	ECKHARDT-JACOBI	VA 120
MUS-153 01	WOMEN'S CHOIR	MW	2:00- 3:00	PATTON	FA 106

We have selected these class sections only as a convenience for distributing surveys to a random sample of students in the arts, and we enclose 12 survey forms for each named class. If a class is not offered or if it has too few students, try to get the forms completed by additional students in a comparable class and, when you return the forms, let us know which classes you have picked. After you have all the surveys completed, return them to us by April 1st if possible.

Since the sample is small (1200 students nationwide) the study's success depends on a very high response rate. We appreciate your participation. Call collect if you have any questions.

Cordially,

Florence B. Brawer

Arthur M. Cohen
President

Florence B. Brawer
Research Director

Glenda Childress
Admin. Coord.

ITEM 9. Letter to classroom instructors

CENTER FOR THE STUDY OF COMMUNITY COLLEGES
A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

Dear Colleague:

Your college is participating in a national study of community and junior colleges that we are coordinating for the Ford Foundation. One portion of the study includes a survey of student demographics, attitudes, and aspirations. We need your assistance in retrieving this information from a small percentage of your college's students.

We drew one of your classes at random from your college's schedule. Enclosed are 12 survey forms. Please distribute them at your next class meeting and have the students complete them in class. That should take around 15 minutes. If there are more than 12 students in the named class, pick any 12 to complete the form. If there are fewer than 12 students, administer the remaining surveys to some of your other students and indicate on the return envelope which classes you have picked and the number of students surveyed in each. Then return the forms to the person designated on the enclosed envelope who will relay them to us.

All data retrieved from your students will be merged with the data coming from students in other colleges and reported in aggregate form. No student, instructor, class, or college will be identified.

We very much appreciate your assistance in this national survey. Call collect if you have any questions.

Cordially,

Arthur M. Cohen President	Florence B. Brawer Research Director	Glenda Childress Admin. Coord.

Encl.

ITEM 10. Letter acknowledging receipt of surveys

CENTER FOR THE STUDY OF COMMUNITY COLLEGES
A NON-PROFIT CORPORATION

ARTHUR M. COHEN
JOHN LOMBARDI
FLORENCE B. BRAWER

1047 GAYLEY AVENUE, SUITE 205
LOS ANGELES, CALIFORNIA 90024
(213) 208-6088

The student surveys from your college have arrived. Thank you very much for returning them. We will relay findings to you after we have the data entered from all the institutions.

We appreciate this professional service on your part. It makes it possible for us to gain usable information on community colleges for the general welfare of the system.

With best regards.

Cordially,

Arthur M. Cohen
President

ITEM 11

028G0917

ARTS EDUCATION IN AMERICAN COMMUNITY COLLEGES
MASTER LIST OF PARTICIPATING COLLEGES
STUDENT SURVEY, SPRING 1987

CODE*	COLLEGE	NO. OF CLASSES SURVEYED	NO. OF CLASSES RETURNED	NO. OF SURVEYS MAILED/ RETURNED
001000	Willmar (MN)	1	1	12/10
002	USC-Salkehatchie	- - - - -	- - - - -	- - - - -
003	Central-Platte	- - - - -	- - - - -	- - - - -
004012	Wharton County (TX)	1	1	12/10
005	S.W. Virginia	- - - - -	- - - - -	- - - - -
006032	Palm Beach (FL)	3	3	36/27
007	Quinsigamond	- - - - -	- - - - -	- - - - -
008033	DeAnza (CA)	2	2	24/16
009030	Johnson County (KS)	3	3	36/32
010031	Philadelphia (PA)	1	1	12/8
011030	Wilbur Wright (IL)	1	1	12/12
012023	Casper (WY)	2	2	24/24
013030	Rock Valley (IL)	1	1	12/4
014033	Solano (CA)	2	2	24/24
015	Contra Costa	- - - - -	- - - - -	- - - - -
016031	Hudson Valley (NY)	1	1	12/9
017002	Howard (TX)	3	3	36/15
018	Ketchikan	- - - - -	- - - - -	- - - - -
019	Quinebaug Valley	- - - - -	- - - - -	- - - - -
020	Elgin	- - - - -	- - - - -	- - - - -
021003	Amer. Indian Arts (NM)	1	1	12/10
022031	Rockland (NY)	1	1	12/8
023021	U. Maine-Augusta (ME)	2	1	24/10
024032	Del Mar (TX)	1	1	12/11
025132	Delgado (LA)	1	1	12/11
026	Union County	- - - - -	- - - - -	- - - - -
027	Florida-South Campus	- - - - -	- - - - -	- - - - -
028000	U. of Wis.-Sheboygan	1	1	12/9
029033	Palomar (CA)	3	3	36/31
030032	Eastfield (TX)	3	3	36/29
031	P.W. Sound-Valdez	- - - - -	- - - - -	- - - - -
032023	Cochise (AZ)	1	0	12/0
033	Honolulu	- - - - -	- - - - -	- - - - -
034100	Waldorf (IA)	1	1	12/11
035020	Penn Valley (MO)	2	2	24/23
036031	Catonsville (MD)	1	1	12/12
037012	Chipola JC (FL)	1	1	12/12
038023	Chemeketa (OR)	1	1	12/10
039011	Tompkins Cortland (NY)	1	1	12/8
040	Tyler JC	- - - - -	- - - - -	- - - - -
041023	Merced (CA)	3	3	36/29
042030	Milwaukee Tech. (WI)	1	1	12/12
043	Mt. Hood	- - - - -	- - - - -	- - - - -
044023	Tacoma (WA)	1	1	12/11

045101	Endicott (MA)	1	1	12/12
046	Cerro Coso	- -		
047012	Rockingham (NC)	1	1	12/12
048010	Coffeyville (KS)	1	1	12/4
049033	Mission (CA)	1	1	12/10
050033	Phoenix (AZ)	3	3	36/27
051033	Anchorage (AK)	2	2	24/24
052033	Butte (CA)	1	1	12/11
053033	Highline (WA)	3	3	36/34
054002	Mitchell (NC)	1	1	12/12
055	NYC Tech.	- -		
056042	JSargeant Reynolds(VA)	1	1	12/12
057033	East LA (CA)	1	1	12/12
058023	Western Nevada (NV)	1	1	12/5
059030	Macomb-South (MI)	1	1	12/12
060000	Pratt (KS)	1	1	12/6
061	Seminole	- -		
062	LA Southwest	- -		
063	Jefferson State	- -		
064031	Allegheny County (PA)	1	1	12/10
065023	Napa Valley (CA)	1	1	12/9
066	Essex	- -		
067030	Joliet (IL)	1	1	12/11
068100	Cottey (MO)	2	2	24/24
069102	Lon Morris (TX)	1	0	12/0
070022	Laredo (TX)	1	1	12/11
071	Montgomery	- -		
072	Indian River	- -		
073020	Kellogg (MI)	2	2	24/10
074	C. of the Mainland	- -		
075002	Mississippi County(AR)	2	2	24/22
076022	Roane State (TN)	1	1	12/10
077033	Citrus (CA)	2	2	24/18
078030	Cuyahoga (OH)	3	3	36/32
079023	North Seattle (WA)	1	1	12/12
080	Rhode Island	- -		
081022	Volunteer State (TN)	1	1	12/11
082	Southeast-Beatrice	- -		
083003	Windward (HI)	1	1	12/12
084	Columbia Basin	- -		
085012	Columbia State (TN)	1	0	12/0
086	Tallahassee	- -		
087012	Brewer State (AL)	1	1	12/12
088101	JC of Albany (NY)	1	1	12/12
089010	Olney Central (IL)	1	1	12/12
090002	Hazard (KY)	1	1	12/12
091	Snead State	- -		
092	Wayne County	- -		
093023	Aims (CO)	1	1	12/11
094023	Edmonds (WA)	1	1	12/7
095021	Harford (MD)	1	1	12/12
096042	Nova (VA)	1	1	12/12
097031	Brookdale (NJ)	1	1	12/12
098033	Moorpark (CA)	1	1	12/12
099033	San Diego Mesa (CA)	3	3	36/36

100021	Dundalk (MD)	2	2	24/12
101	New River	- - - - - -	- - - - - -	- - - - - - - - - -
102	Galveston	- - - - - -	- - - - - -	- - - - - - - - - -
103	Sheridan	- - - - - -	- - - - - -	- - - - - - - - - -
104030	Lincoln Land (IL)	2	2	24/15
105013	Cuyamaca (CA)	1	1	12/11
106	Northeast Texas	- - - - - -	- - - - - -	- - - - - - - - - -
107032	Miami-North Campus(FL)	2	2	24/24
108102	Brevard (NC)	1	1	12/7
109	Northampton	- - - - - -	- - - - - -	- - - - - - - - - -
110023	Medanos (CA)	2	2	24/21
111012	Temple (TX)	2	2	24/16
112102	Young Harris (GA)	1	0	12/0
		113	108	1079

* Coding Scheme is attached. Please see the individual college folders for digit 7 (Class Identification Code)

NOTE: 12 surveys were mailed to each class.

1224 surveys mailed as of 4-9-87
120 additional surveys mailed on 4-29-87

1344 TOTAL NUMBER OF SURVEYS MAILED
1079 RETURNS (80 PERCENT)

113 CLASSES SURVEYED
108 CLASSES RETURNED SURVEYS (96 PERCENT)

FIGURE ONE

Student Survey Instrument Coding Scheme

DIGITS

1,2,3, College Identification Code

4 Funding Source:

0 = Public

1 = Private

5 College Size:

0 = 1 - 1,499

1 = 1,500 - 2,999

2 = 3,000 - 6,999

3 = 7,000 or over

4 = Don't Know

6 College Location:

0 = Midwest (IA, IN, KS, IL, MI, MN, MO, NE, ND, OH, SD, WI)

1 = Northeast (CT, DC, DE, MA, MD, ME, NH, NJ, NY, PA, RI, VT)

2 = South (AK, AL, FL, GA, KY, LA, MS, NC, OK, SC, TN, TX, VA, WV)

3 = West (AK, AZ, CA, CO, HI, ID, MT, NM, NV, OR, UT, WA, WY)

7 Class Subject Identification Code:

0 = Unknown

1 = Studio Art (ex: drawing, painting, photography)

2 = Commercial Art (ex: advertising art, computer, graphics)

3 = Dance

4 = Music (ex: instruments, voice, theory)

5 = Theater/Drama/Film (ex: acting, stagecraft, directing)

ITEM 12

DISSEMINATION OF FINDINGS

Reports covering various aspects of the study have been disseminated as follows:

Brawer, F. B. "Community College Students in the Fine and Performing Arts." *ERIC Digest*, Summer, 1987.

"Arts Education in American Community Colleges." Center for the Study of Community Colleges, 1987, 78 pp. ED 284 643

Brawer, F. B. "Who Studies the Arts in Community Colleges?" Center for the Study of Community Colleges, 1987.

Cohen, A. M. "Art Education in Community Colleges." *Studies in Art Education*, Summer, 1988.

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Junior Colleges
JUL 22 1988